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**Dictionary
of
Basic Joseki
Volume III**

**The 5–4 Point
The Star Point
The 5–3 Point**

by
Ishida Yoshio

translated by
John Power

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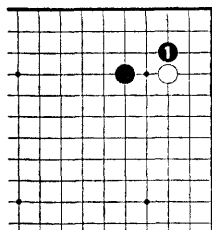
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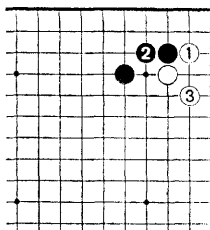
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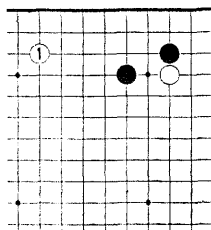
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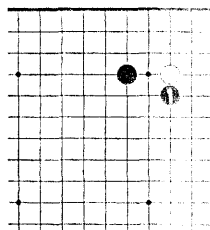
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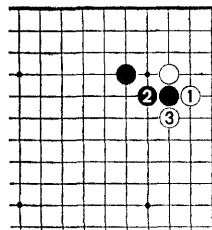
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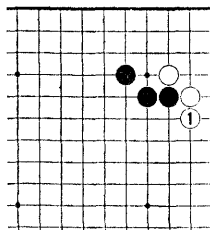
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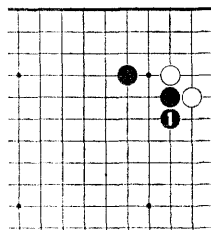
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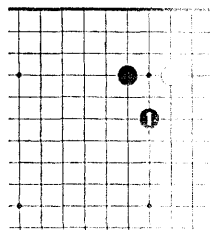
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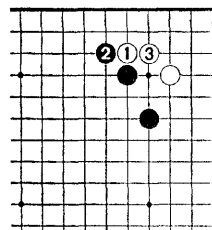
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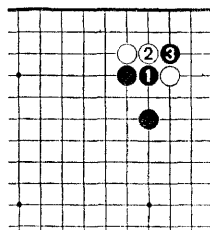
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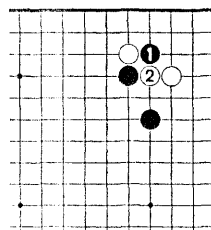
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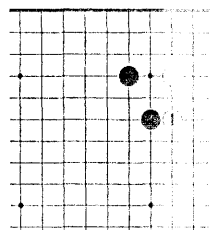
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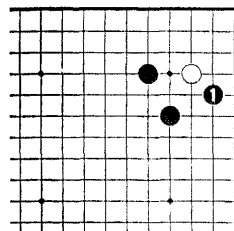
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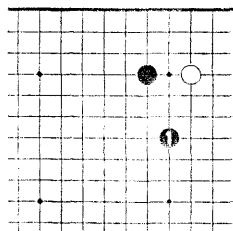
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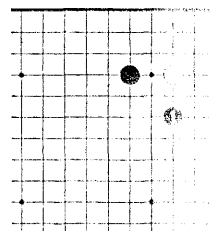
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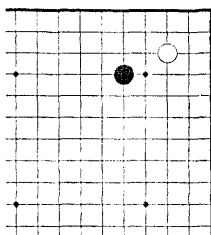
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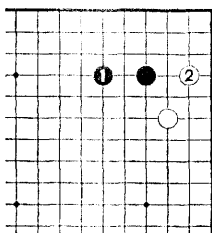


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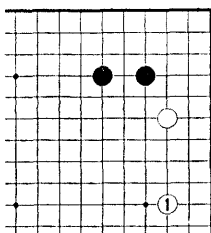


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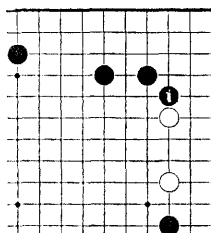
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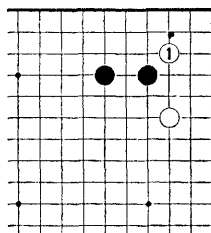
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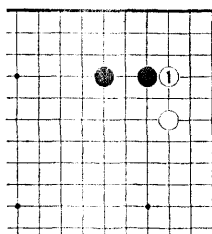
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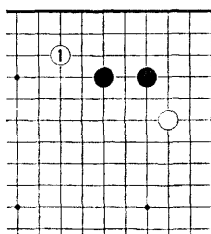
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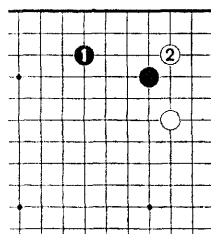
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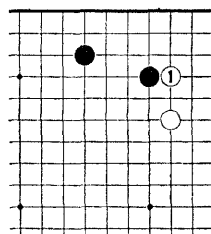
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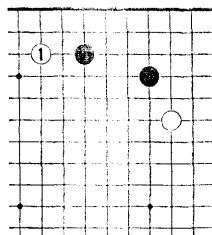
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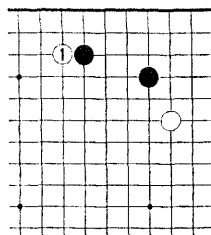
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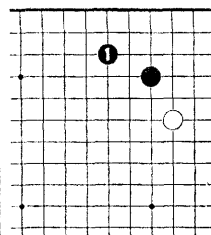
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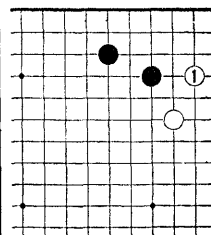
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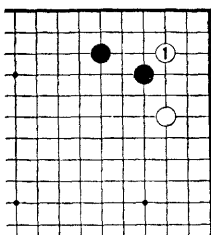
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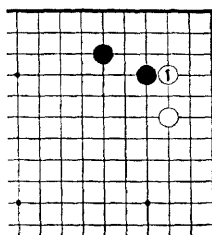
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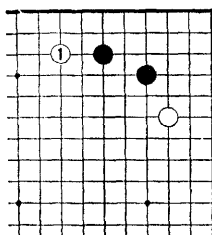
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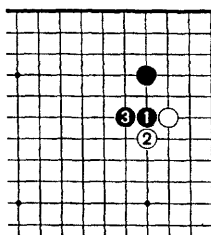
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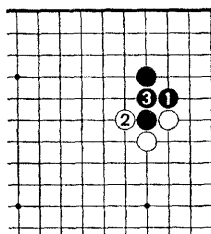
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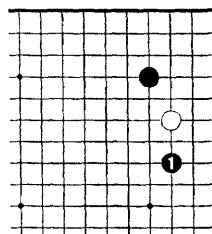
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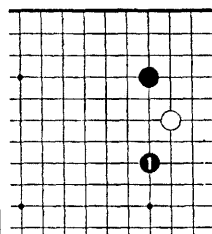
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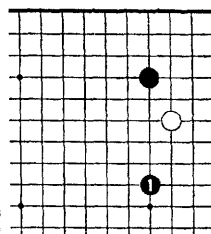
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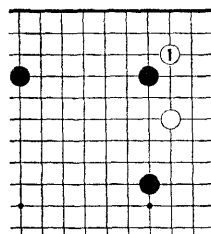
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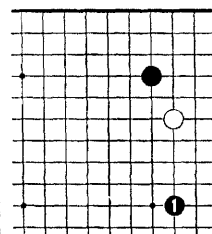
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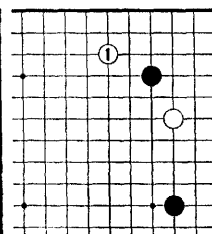
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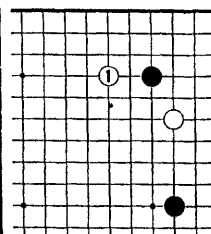
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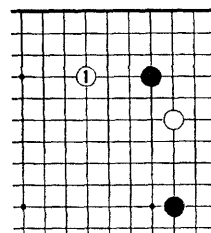
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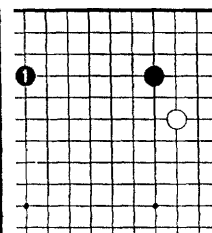
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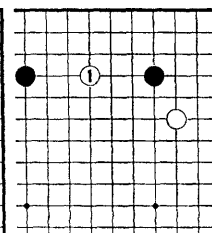
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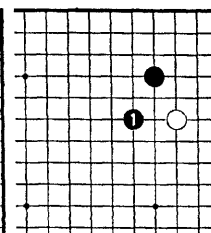
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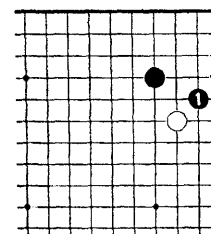
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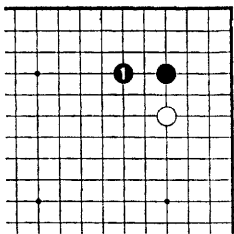
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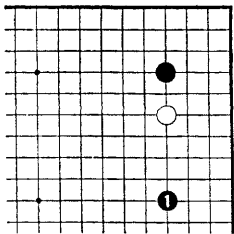
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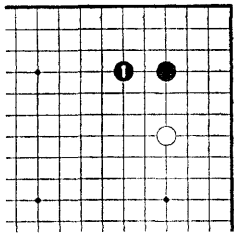
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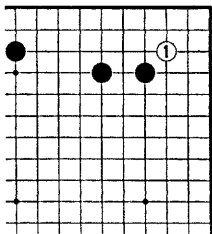
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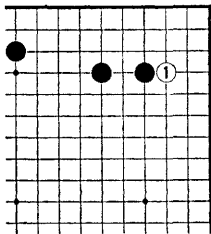
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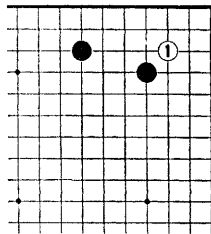
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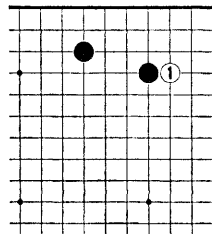
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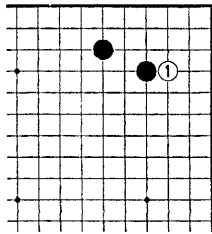
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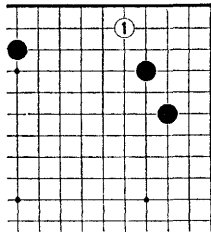
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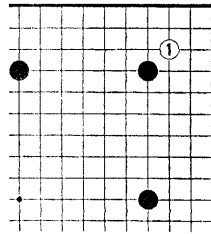
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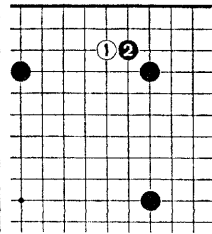
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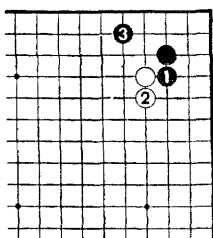
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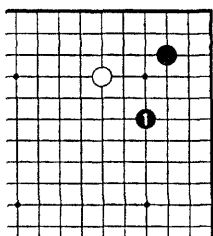
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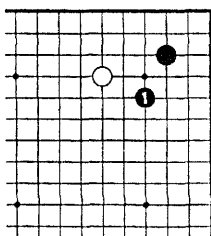


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FOREWORD

This final volume covers the 5-4, 4-4 and 3-3 points. Like the 5-3 point, the 5-4 point was popular in classical Go and so a considerable amount of research was carried out on it. Though occasionally played in classical Go, however, it was not until recent times that the star-point and the 3-3 point were properly utilized in actual play and their true value recognized. The reader should appreciate that these moves are essentially different in nature from the 5-3 and 5-4 points. The latter do not finish with the corner in one move—if the opponent does not make an approach move, one's objective is clearly to secure the corner by adding another move. An approach move preventing this is therefore of considerable value and should be played as early as possible. Plays at the star-point and the 3-3 point, on the other hand, finish with the corner in one move. Even if one wants to add an extra move in the corner, there is no appropriate continuation. Any enclosing move made in conjunction with one of these two points is inferior in efficiency to enclosing from the 3-4, 5-3 or 5-4 points. As compensation, however, one can dispense with enclosing the corner and extend along the side immediately. Moreover, the principal advantage of the star-point and the 3-3 point is that they are not biased in either direction, so one can choose freely which way one wants to extend. In other words, one can aim at a rapid fuseki development, especially with the star-point. It is perhaps only natural, therefore, that the star-point has become so popular in modern Go, with its emphasis on speed. In the past the star-point was regarded merely as a handicap stone, but in modern Go it has undergone a transformation and been reborn.

The 3-3 point was formerly regarded as a taboo point in the fuseki. However, its virtues in securing the corner with one move have been reevaluated and it is often played by White in komi games. Each point has its virtues, provided that one knows how to take proper advantage of them, so one cannot say that one is better than another.

I personally believe that there are no star-point or 3-3 point joseki. The reason is that one should freely modify one's approach according to the overall position, since being bound by set patterns may destroy the originality of one's game. However, I have no intention of forcing my views upon the reader. I have done my best to assemble not only all the established joseki patterns but also the most recent innovations from actual play.

If the three volumes of this joseki dictionary become a close companion to the reader and prove of assistance in his studies, I will feel amply rewarded for my labours.

Ishida Yoshio

February 1976

JAPANESE TERMS

Brackets indicate that the English equivalent given is usually used in the text.

(*aji*): potential

atari: check, i.e. a move threatening to capture

(*atsui*): thick (strong)

(*boshi*): capping play

(*dame*): a liberty; neutral points of no value

(*degiri*): push through and cut

(*furikawari*): trade, swap

fuseki: the opening stage of the game

geta: a tesuji for capturing a stone or stones in a net

gote: a move not requiring an answer

(*hamete*): a trick play

(*hanami-ko*): a one-sided ko, i.e. one side has everything to lose, while the other stakes almost nothing (lit. a 'flower-viewing' ko)

hane: a diagonal move played against an enemy stone

hanekomi: a hane which wedges in between two enemy stones

(*hanetsugi*): hane plus connection

(*hasami*): pincer

(*hasamitsuke*): clamp

(*hiraki*): extension

(*honte*): the proper move (though it may sometimes appear slow)

(*hoshi*): the star-point, the 4-4 point

(*ippon-michi*): a one-way street, i.e. a forced sequence

(*kakari*): an approach move in the corner

(*kake*): a pressing move

(*karui*): light, i.e. stones with light, flexible shape which can easily be looked after or stones which have served their purpose and can be discarded without ill effects

(*kata-tsuki*): shoulder-hit

(*keima*): (small) knight's move

(*kikashi*): a forcing move requiring an answer

(*kogeima*): small knight's move

komi: handicap points (usually received by White) in an even game

(*komoku*): the 3-4 point

(*kosumi*): diagonal move

(*kyusho*): the vital point

(*mane-go*): imitation Go

(*me*): eye

(magari): a turning move
miai: points of exchange of approximately equal value—if the opponent takes one, one can always (and often must) take the other
(mokuhashushi): the 5-3 point
moyo: a territorial framework—potential not actual territory
(nidan-bane): a two-step hane
(nobi): (solid) extension
(nozoki): peep
(oba): large point
(ogeima): large knight's move
(oki): a placement (inside an enemy group)
(osae): block *(oshi)*: push
ponnuki: the efficient shape resulting from capturing one enemy stone with four friendly ones
(ryo-gakari): a double approach
(sabaki): settling a group (by getting a flexible and resilient shape)
(san-san): the 3-3 point
(seki): an impasse or stalemate between two groups
(semeai): a capturing race or fight to the death between two groups
(sente): a move requiring an answer; the initiative
(shicho): ladder *(shicho-atari)*: ladder-block
(shimari): corner enclosure
(shinogi): saving a group under attack
(suji): skilful or correct style (often equivalent to *tesuji* in use)
(takamoku): the 5-4 point
(tenuki): ignoring the opponent's move and switching elsewhere
tesuji: the most skilful move in a local situation
tewari: a method of analysis in which one changes the order of moves in a sequence and removes superfluous stones in order to evaluate the basic structure
(tsugi): (solid) connection *(tsuke)*: contact play, attach(ment)
(tsukenobi): attach-and-extend (joseki)
(tsukeosae): attach-and-block (joseki)
(tsuppari): thrust *(warikomi)*: wedge
(yose): the endgame
(yose-ko): an approach-move-ko

NOTES

1. The sign ◆◆ indicates a standard and basic joseki, while ◆ indicates a joseki virtually equivalent to a basic joseki.
2. Names in the text are given in the Japanese order, with the surname first.

**DICTIONARY
OF
BASIC JOSEKI
VOLUME III**

THE 5-4 POINT

Part Eight: The 3-4 Approach

Part Nine: Entering at the 3-3 Point

THE STAR-POINT

Part Ten: The Small Knight Approach

Part Eleven: The One-Space High Approach

Part Twelve: The Two-Space High Approach

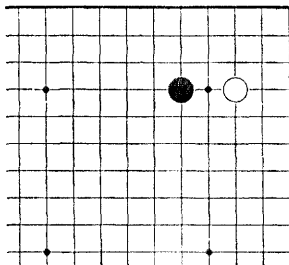
Supplement: Positions with No Approach Move

THE 3-3 POINT

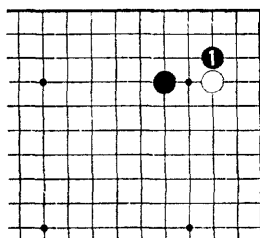
Part Thirteen: The Shoulder-Hit

Part Fourteen: The Large Knight Approach

PART EIGHT
THE 3-4 APPROACH

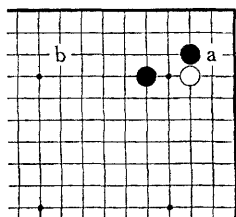


CHAPTER I ATTACHING ON THE INSIDE

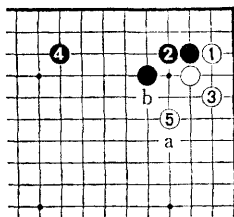


Black 1 is the most territory-oriented follow-up move from the 5-4 stone.

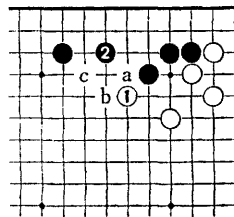
Dia. 1 (White's responses). When making a direct response in the corner, White 'a' is the only move possible. Depending on the position in the top left corner, White may also respond with a pincer at 'b'. Completely ignoring Black by playing elsewhere is also possible.



Dia. 1



Dia. 2 ♦♦



Dia. 3

Section 1. The Hane

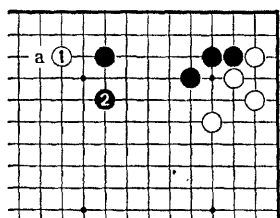
Dia. 2 (the basic pattern). 1 to 4 is a fixed sequence. The recent tendency is for White to adopt a high posture with 5—formerly White 'a' was more common. White 5 at 'b' and switching elsewhere are also possible.

Dia. 3 (after the joseki). White's reason for staking out a high position with 5 in *Dia. 2* is that he can press at 1 whenever he feels like it. Black 2 or Black 'a' -White 'b'-Black 'c' follows, strengthening Black's position, but the sente move of 1 proves to be very helpful for White when playing on the right side. It is also possible for White to begin by playing 1 at 'c'.

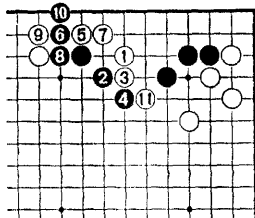
Dia. 4 (an alternative). White can follow up with 1 when he attaches more importance to the top than to the right side. Black probably has to answer at 2, so White can regard 1 as a forcing move. Black 'a' before White plays 1 is a first-rate point in the fuseki.

Dia. 5 (invasion). White can make a severe invasion at 1 when Black ignores his checking extension. Resisting with 2 is unreasonable because of the combination of 3 and 5. Black's position falls apart after the sequence to 11. The standard answer is to play 2 at 3 and let White connect.

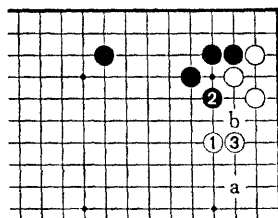
Dia. 6 (the large knight). Taking up position with 1 is possible. However, this does not give White the perfect forcing move of *Dia. 3*, while the exchange of 2 for 3 is Black's privilege. This helps reduce the severity of a white invasion at the top. Black 2 at 'a', aiming at 'b', is also possible.



Dia. 4



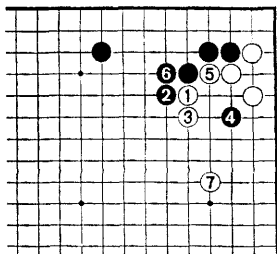
Dia. 5



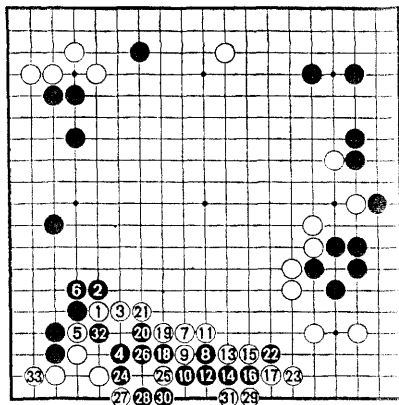
Dia. 6 ♦

Dia. 7 (White attaches). White 1 to 3 is the direct method for expanding his position on the right. The placement of Black 4 at the vital point is a tesuji. This forces 5, giving Black the chance to fix up his shape with 6. White 7 indirectly defends the cutting point. This sequence is a joseki.

Ref. Fig. 1. This is the famous 'group-capturing masterpiece' played between the top players in the team match between the Nihon Ki-in and the Kiseisha in 1926. It is celebrated as one of the most difficult matches of all time. White built up a large moyo with 1 to 7, whereupon Black invaded at 8 in order to reduce it. The sequence to 19 was forced but Black 20 was questionable. Because of this move White made a ferocious attempt to capture by depriving him of eyes. The fight with the white group in the corner ended up as an approach-move-ko, resulting in a setback for Black.



Dia. 7 ◆

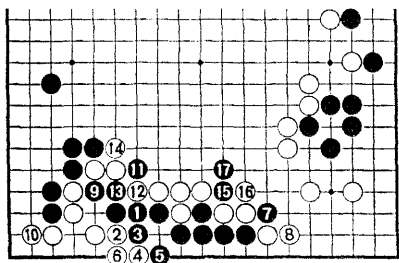


Ref. Fig. 1

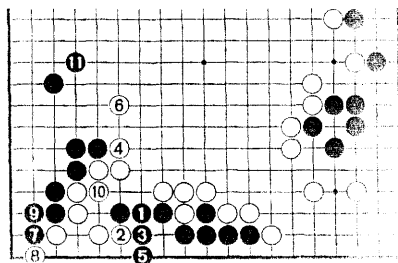
Nihon Ki-in vs. Kiseisha, Game 1 (1926)
White : Honinbo Shusai ; Black : Kari-
gane Junichi

Dia. 8 (supplement). Black could have lived by playing 20 in the Figure at 1. If White still attempts to capture with 2 to 6, Black cuts at 9, then plays the tesuji of 11. The sequence to 17 brings about White's collapse.

Dia. 9 (issue undecided). Consequently, when Black plays 1, White has no choice but to play 2 to 4, letting Black live with 5. White jumps to 6 and the game will be decided by how well he does in the centre.



Dia. 8

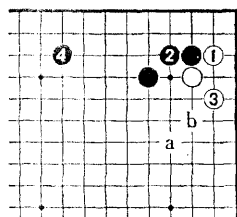


Dia. 9

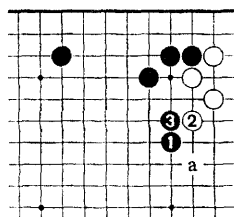
Dia. 10 (White plays elsewhere). Black cannot omit the extension to 4, but White can now switch elsewhere. White's shape is very resilient precisely because he played two low moves on the second line. When White does play elsewhere, Black can press at 'a' to build centre thickness or play 'b' when he wants to stress the right side.

Dia. 11 (Black presses). White has a peaceful and an aggressive answer to Black 1. White 2 is the peaceful answer. Black gets nice shape by blocking at 3 and controls the centre, but one must remember White has played two moves fewer here. Next, White can jump to 'a' or switch elsewhere once again.

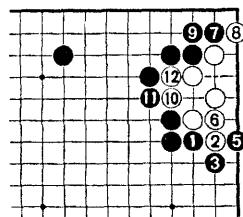
Dia. 12 (playing elsewhere three times). If Black continues after *Dia. 11* by blocking at 1, White answers at 2 and can then play elsewhere yet again. Black attacks with 5 and 7, but White lives with the sequence to 12, while creating a cutting point in Black's outside wall. This is not interesting for Black. Black 11 at 12, making this a false eye, is unreasonable as White moves out at 11.



Dia. 10



Dia. 11 ◆

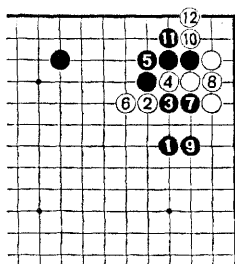


Dia. 12

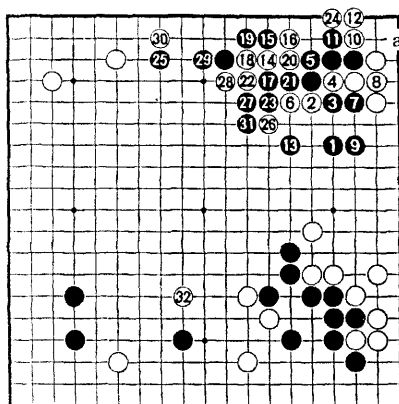
④ elsewhere

Dia. 13 (a fight). White can answer Black 1 by counterattacking with 2. 3 and 4 make a fight unavoidable. The simple connection at 5 is correct. Up to 12 is forced. The corner lives, so the centre becomes the problem area.

Ref. Fig. 2. This was the first game of Takagawa's successful challenge for the Honinbo Title. The sequence to 12 is a joseki. In this position Black 13 is probably the only move. Even though White invades at 14, Black saves himself with the double contact-play tesuji of 15 and 17. The vulgar cut at 20 instead of 17 is bad, as White captures at 19. Black should play 23 at 24, in exchange for White 'a'. Simply playing 23 lets White make things easy for himself by connecting at 24.



Dia. 13 ♦

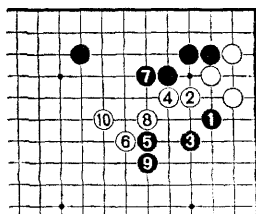


Ref. Fig. 2
7th Honinbo Title, Game One (1952)
White : Hashimoto Utarō ; Black :
Takagawa

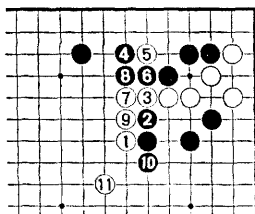
Dia. 14 (a secondary joseki). The aim of attacking at 1 is to build up influence on the right side. The idea behind 2 to 5 is the same as in the 5-3 joseki in Dia. 68 on page 176 of Vol. II. White 6 is a sparkling tesuji. The sequence to 10 has become a joseki.

Dia. 15 (pointless resistance). Black cannot resist White 1 as White has forcing moves at the top. Black 4 is the only answer to 3. White then plays his second tesuji with 5, inducing 6 and 8 so that he can connect at 9. Moving out with 11 gives him a superior result to *Dia. 14*.

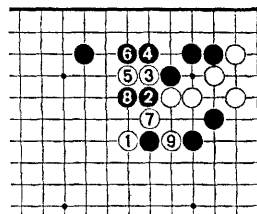
Dia. 16 (good for White). The hane at 2 is also unreasonable. White uses 3 and 5 as sacrifice stones in order to get out with 7 and 9. Black may have increased his area at the top but his original plan of building up the right side has been shattered. This result is favourable for White.



Dia. 14 ♦



Dia. 15

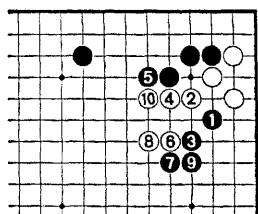


Dia. 16

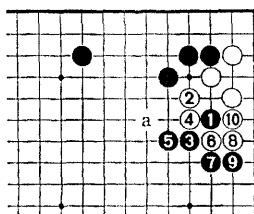
Dia. 17 (good for White). Answering 4 with 5 is a mistake in direction, as White plays 6 to 10. White's shape seems to be heavy, but settling himself like this means that he is free from anxiety. Black must be sure to play 5 at 8.

Dia. 18 (White pushes in). Pushing into Black's position with 4 is also an interesting idea. Black will probably extend at 5, so White gets life early by capturing a stone. Once White lives, a black blockading move at 'a' has no effect on him. If Black 5 at 6, White gets a light shape by jumping to 'a'.

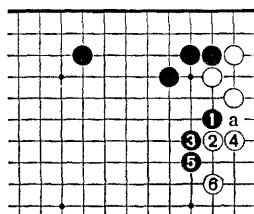
Dia. 19 (low position). White can also answer Black 1 by attaching at 2. However, this move is meant for rescuing oneself in an emergency and is not recommended in an ordinary position. The simple moves of 3 and 5 are good enough for Black. White's overall position up to 6 is too low. Black also has the tough move of 'a' instead of 3.



Dia. 17



Dia. 18 ◆

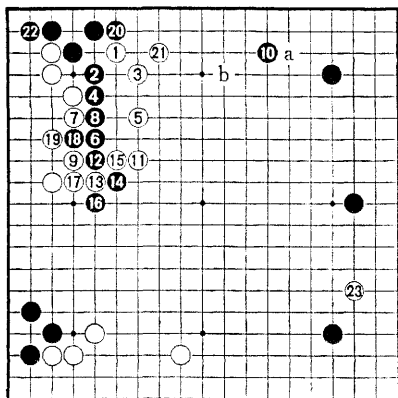


Dia. 19

Ref. Fig. 3. The same joseki (see *Dia. 10*) has been played twice on the left side and both times Black switched elsewhere. White attacks with 1. Jumping to 5 is a straightforward move. This approach is possible. Yamabe's opinion: "I have doubts about Black's switching to 10 after 7 and 9. A white approach move on the right at 'a' would be unreasonable, as Black would split White into two with 'b'. Consequently, Black 10 is not an urgent move. This move at 12 would have been more disagreeable for me."

Dia. 20 (a special strategy). White tries the knight's move of 3. Suffering Black 4 means a loss in the corner, but White's plan is to get in the extension to 5. White adopts this strategy when Black has an enclosure in the lower right corner. Black's continuation in the corner is Black 'a', White 'b', Black 'c', capturing the two stones.

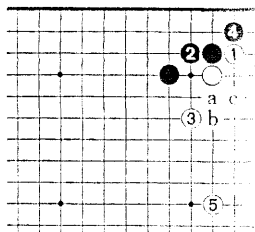
Dia. 21 (variation). White plays the combination of 1 and 3 when Black already has the ▲ extension at the top. This makes miai of 4 and 5. The result to 5 is equal. If White makes the ordinary move of 'a' instead of 3, pressing at 'b' works well for Black and ▲ gains efficiency.



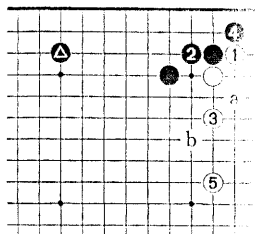
Ref. Fig. 3

12th Honinbo League (1957)

White : Yamabe ; Black : Shimamura



Dia. 20



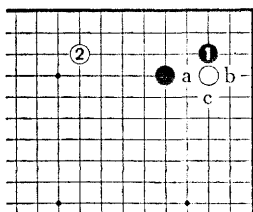
Dia. 21

Section 2. The Pincer

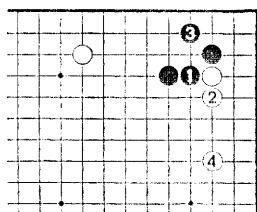
Dia. 22 (Black's responses) Fuseki considerations involving the top left corner may lead White to make the pincer at 2, thus forestalling the black extension to this point. Black continues with 'a', 'b' or 'c'.

Dia. 23 (joseki). 1 to 4 is the basic pattern. Black 3 makes good shape. Since the black group becomes strong, the further away the white pincer is the better. If White omits 2, Black 2 creates thickness.

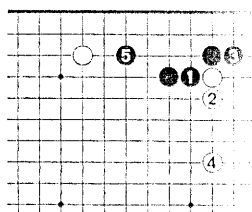
Dia. 24 (Black slightly dissatisfied). Black plays 3 when he wants to check at 5. This extension emphasizes territory but it is just a little too narrow. If the white pincer were one space further off, enabling Black to extend one more space, he could get a satisfactory position.



Dia. 22



Dia. 23



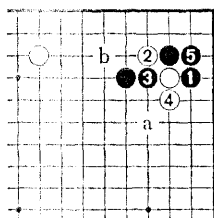
Dia. 24

Dia. 25 (the black hane). If Black 1, White 2 is an important tesuji. After 3 and 5, 'a' and 'b' are miai for Black. White will probably leave the position as it is for a while before deciding on his continuation.

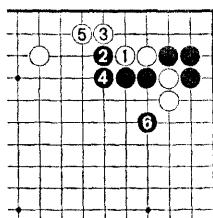
Dia. 26 (the continuation). White can get a connection with 1 to 5. However, Black 6 immobilizes the two white stones, thus building thickness for Black, so White has to consider carefully the question of whether he should play 1 etc. immediately. The complications here make the application of this pattern difficult.

Dia. 27 (joseki). If Black wants to settle the shape, he can crawl at 5. Black can get sente, as it is hard for White to omit 8 after Black 7. If White omits 8, this becomes a good point for Black. One cannot say whether this joseki or the one in *Dia. 25* is better.

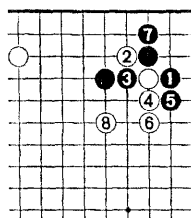
Dia. 28 (building thickness). Making the gote move of 8 in *Dia. 27* opens up various possibilities for White. One of these is the combination of 1 and 3, which makes effective use of White's cutting stone. White's shape is free from defects, so he gets quite a bit of thickness in the centre. Black has been sealed in but once again he has sente.



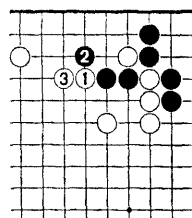
Dia. 25 ♦



Dia. 26



Dia. 27 ♦♦

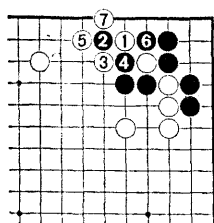


Dia. 28

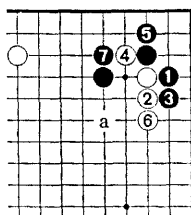
Dia. 29 (an alternative). White 1 is a territory-oriented move. The sequence to 7 is likely. White again ends in gote but the capture gives him nice shape. If Black 2 at 4, White 2 - Black 6 gives White sente. The question is how one evaluates the difference of one move.

Dia. 30 (changing the order). Answering 1 by extending at 2 is wrong, as Black will now answer 4 with 5. 7 gives Black a solid shape and White loses the sequences in the last two diagrams.

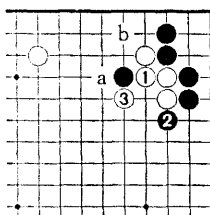
Dia. 31 (inferior for White). If White connects at 1 instead of 6 in *Dia. 30*, Black has the disagreeable hane at 2. Even if White plays 3, he is now suffering from shortage of liberties. If Black extends at 'a', he can get a connection with 'b'. White 1 is a mistake.



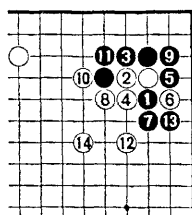
Dia. 29



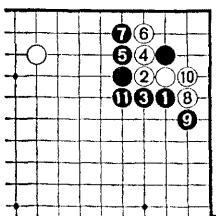
Dia. 30



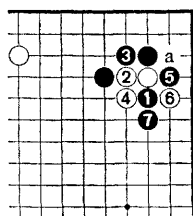
Dia. 31



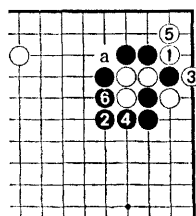
Dia. 32



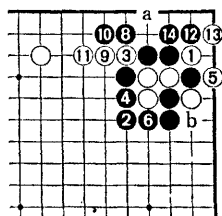
Dia. 33



Dia. 34



Dia. 35
⑦ connects



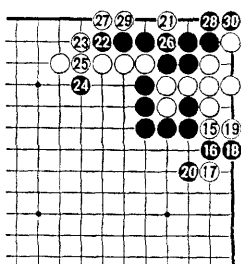
Dia. 36
⑦ connects

Dia. 33 (a territorial loss). Blocking on the outside with 3 is not good. When White plays 4, Black has no choice but to plaster the outside with 5 etc., but letting White live in the corner is quite a loss. Black ends in gote as he has to defend at 11. The influence of his hard-earned outward thickness is already erased by White's pincer.

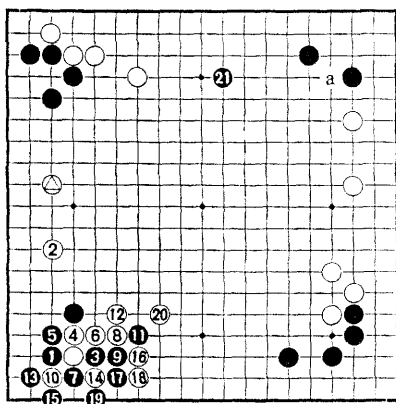
Dia. 34 (the problem point). The main problem point in this pattern is the question of what happens if White cuts at 'a' after Black 7. Extending at 7 is absolutely necessary—connecting at 'a' from fear of the cut, thus permitting White to capture at 7, is out of the question.

Dia. 35 (squeeze). If White cuts at 1, Black plays 2 and 4. Living with 5 is a peaceful move. Black plays 6, making White connect, then switches elsewhere. Once White has been squeezed, capturing two stones by cutting at 'a' is small.

Dia. 36 (unreasonable for White). Challenging Black with the cut at 3 proves to be unreasonable if Black answers correctly. Responding with 2 to 8 is only natural. The sequence to 14 is forced. If next White 'a', Black wins the fight with 'b'. Consequently—



Dia. 37

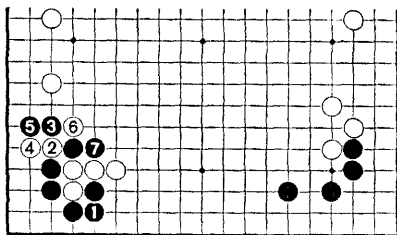


Ref. Fig. 4

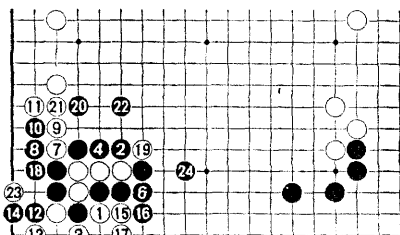
4th Meijin Title (1965), Game 2
White : Sakata ; Black : Rin Kaiho

Dia. 37 (White loses the ko). White secures an eye in sente with 15 to 19, then plays in at 21. Up to 30 a ko results. Since it is Black's turn to take, White collapses. White cannot cut at 3 in *Dia. 36*.

Ref. Fig. 4. Considering the position on the left, White 2 was a natural move. If instead of 2, White plays the joseki in the bottom left corner beginning with a hane at 10, Black gets to make a checking extension on the left, isolating White $\triangle$. White diverged from joseki with 8, perhaps because he felt that if he followed the joseki in *Dia. 32*, his stone $\triangle$ would become over-concentrated. However, Black 9 was a strong answer. Rin's assessment: "Black can be satisfied with the result to White 20".



Dia. 38



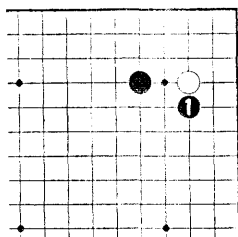
Dia. 39

(5) connects

Dia. 38 (supplement). If Black connects at 1 instead of 9 in the Figure, White cuts at 2. The ladder after 4 and 6 favours Black, but White plays a painful ladder-block at 'a' in the Figure. This is bad for Black.

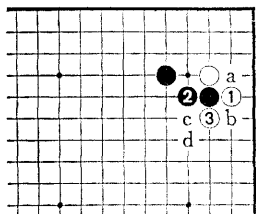
Dia. 39 (feasible for Black). 9 and 11 in the Figure were good moves. If instead of 12 White cuts at 1 here, Black resists by squeezing with 2 and 4. The corner fight ends in seki, so the result to 24 is quite reasonable for Black.

CHAPTER II ATTACHING ON THE OUTSIDE

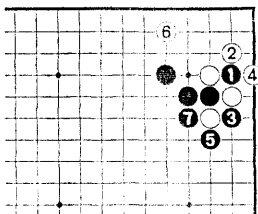


Black applies pressure on the outside with 1 in order to build outward influence, but he will not necessarily cling to this plan. A favourable ladder is desirable but not absolutely necessary.

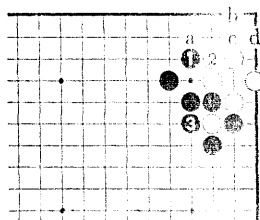
Dia. 1 (responses). 1 and 2 are forced. White 3 is an important move. White creates cutting points in his own shape with the intention of capturing the cutting stone. Black usually cuts at 'a' or 'b' but occasionally experiments with 'c' or 'd'.



Dia. 1



Dia. 2 ♦♦



Dia. 3

Section 1. Cutting on the Inside

Dia. 2 (the basic pattern). The prerequisite for 1 to 5 is of course a favourable ladder. Black should also check what ladder blocks White can play. White can omit 6, but Black should play 7 at an early stage.

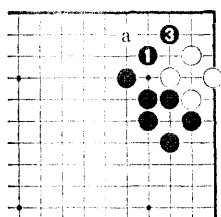
Dia. 3 (timing). When White omits 6 in *Dia. 2*, Black plays 1, then captures at 3. Black 1 is an effective forcing move. After this it will not be easy to get White to answer a black move at 'a'. Even if White ignores Black 'a', he has a ko with Black 'b', White 'c', Black 'd'.

Dia. 4 (sacrifice). If Black tries to force with 1 after making the ponnuki, it is quite possible that White will not answer. Black captures the corner with 3, but his gain here is not so great, as it has taken him too many moves. White also has an annoying forcing move at 'a'.

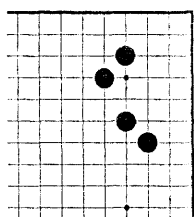
Dia. 5 (tewari). If we remove 4 stones from each side in *Dia. 4*, we get the present position. Black has solidified his area with his four stones, but they are not placed efficiently. On the contrary, they seem to be over-concentrated. This is why 1 before 3 in *Dia. 3* is the correct order.

Dia. 6 (swap). If Black continues after *Dia. 2* by attempting to seal White in with 1, White counters with 2. The swap to 9 gives an equal result. If Black omits 9, White 'a' brings the corner back to life. White 2 at 5, letting oneself be sealed in by Black 2, is not interesting.

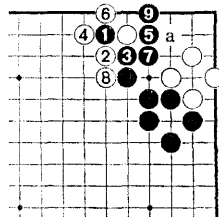
Dia. 7 (a vulgar move). White must not answer with 2 and 4. Black 5 is effectively timed. Black gets good outward influence with 7 while retaining some ominous potential in the corner. If White does not like the swap in *Dia. 6*, he should play 2 here at 6.



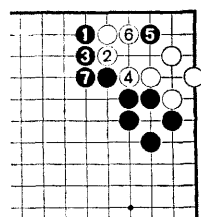
Dia. 4
2 elsewhere



Dia. 5



Dia. 6 ♦



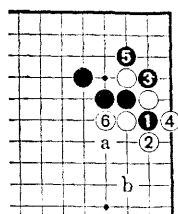
Dia. 7

Section 2. Cutting on the Outside

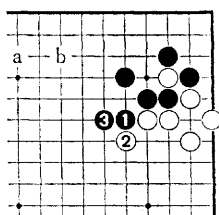
Dia. 8 (basic pattern). When Black wants to take the inside, he cuts at 1, as White will capture the cutting stone. Up to 6 is the basic pattern. White must take the key point of 6. If he does not, Black plays 'a', forcing White 'b'.

Dia. 9 (set pattern). 1 to 3 is a standard continuation. Black gets good shape but White can aim at the potential remaining in the corner. Consequently, when White plays at 'a', Black must answer at 'b'. Black 'b' is quite a large fuseki point in its own right.

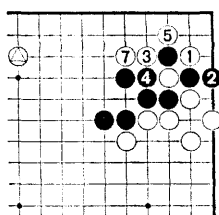
Dia. 10 (White's aim). If Black neglects to answer ⊙, White can cut at 1 in the corner. If Black stops him from connecting with 2, White has the sharp move of 3. Black has to connect with 6, so White scores a success here with 7. If Black 4 at 5, White connects at 4 with atari.



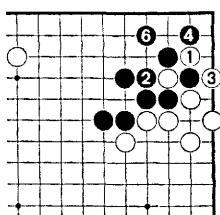
Dia. 8 ♦♦



Dia. 9 ♦

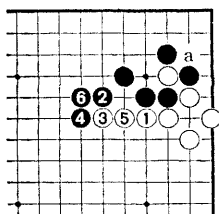


Dia. 10
⑥ connects

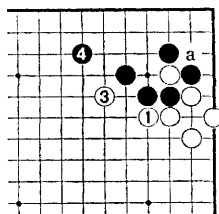


Dia. 11
⑤ ko

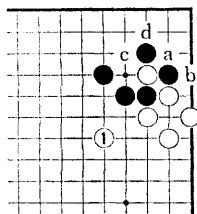
Dia. 11 (submission). Black has to stop the situation from getting out of hand by compromising with 2. This is a painful concession as Black also has to defend at 6. His corner territory has disappeared. White 1 is made possible by pushing at 6 in *Dia. 8*.



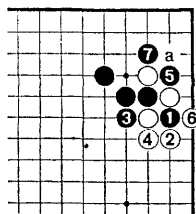
Dia. 12 ♦



Dia. 13 ♦
② elsewhere



Dia. 14



Dia. 15

Dia. 12 (a variation). Black can also answer 1 at 2—his aim is not to make things easy for White. White most often switches elsewhere, but his continuation here is 3 and 5 which make correct shape. The result to 6 is equal. White can still aim at cutting at 'a'.

Dia. 13 (Black plays elsewhere). Black has no really suitable answer to 1, so playing elsewhere is conceivable. If White 3, Black 4. This feels painful for Black, but the potential of White 'a' has almost disappeared.

Dia. 14 (invalid). White 1 is a fraud—it may be light but it lacks forcefulness. White can no longer aim at the cut at 'a', as Black plays 'b', then answers White 'c' at 'd'. White should fill in a black liberty by pushing up solidly instead of 1.

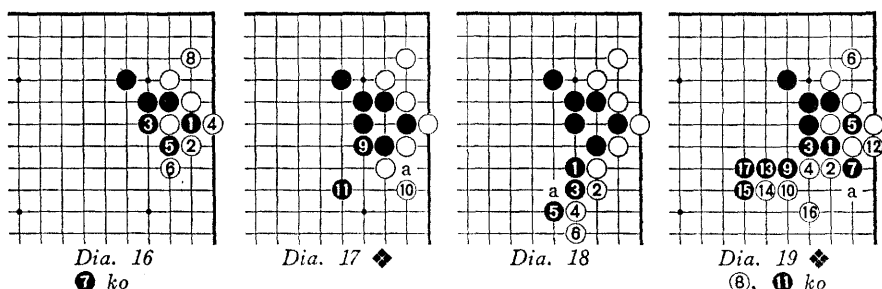
Dia. 15 (cut-atari). Black 3 is a strong move which is another possible line of play here. If White 4, then Black 5 and 7 and Black has no complaints about his shape. Black has usurped the key point of 3, so White 'a' is no longer a threat.

Dia. 16 (natural momentum). Out of self-respect, White 4 is the only move. 5 and 6 are both natural. White must not play 6 at 1, letting Black extend at 6.

Dia. 17 (equal). Black 9 is the correct shape for dealing with the ko. The result to 11 is equal. White has a low position, but Black's outward influence is not complete. If Black 9 at 'a', White takes the ko and ignores all ko threats.

Dia. 18 (vulgar). Black 9 in *Dia. 17* is the standard shape in this position. Black 1 here is vulgar. White easily fixes up his shape with 2 to 6. He does not hasten to take the ko because he is aiming at cutting at 'a'.

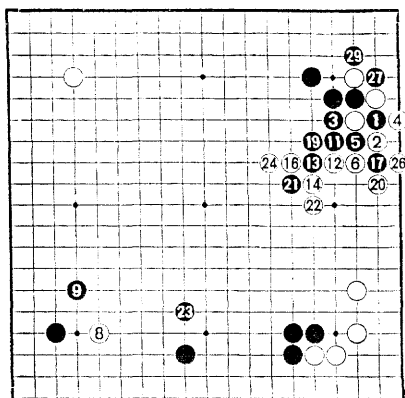
Dia. 19 (a variation). Black can also simply connect at 3 in answer to 2 (instead of taking the ko). If White 'a' and Black 10 follow, Black gains by not having let White make the diagonal connection in the corner. White pushes up at 4, whereupon 5 to 9 is likely. The result to 17 is equal.



Ref. Fig. 5. White played 6 and 8 because he calculated that Black could not fight the ko. Black 11 gives the same position as *Dia. 19*. The subsequent order of moves was different—Black made a two-step hane in the centre in-between fighting the ko. Both sides were satisfied with the result to 22. Black 23 was a good point and capturing the corner with 27 and 29 was big.

Dia. 20 (supplement). If instead of 9 in the Figure, Black challenges White to a ko fight with 1, he has no ko threats in answer to 2. The exchange of 3 for 4 is a loss for Black.

Dia. 21 (variation). Black 23 in the Figure was natural, but instead of White 24, White 1 here was also possible. There is a considerable territorial difference. Black starts a fight with 2 and 4, but White can put up reasonable resistance.

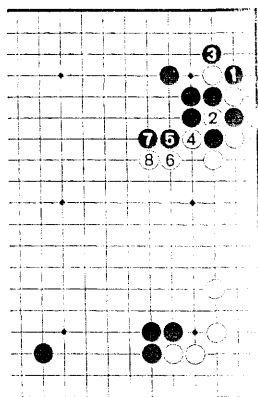


ko : 7, 10, 15, 18, 25, 28

Ref. Fig. 5

12th Honinbo Title (1957), final prelim.
round

White : Sugiuchi ; Black : Suzuki Etsuo

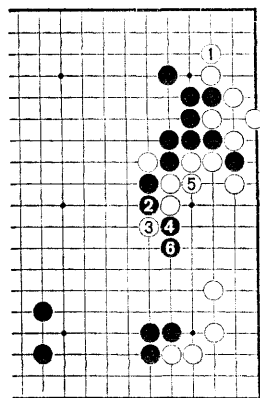


Dia. 20

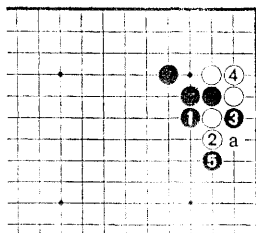
Section 3. The Turning Move

Dia. 22 (incitement). Black 1 is a special approach suitable for strong fighters. If 2, 3 is a tesuji. If White 'a', Black 4 causes him a loss in the corner, so White 4 is the only move. Black then tries to provoke a fight with 5.

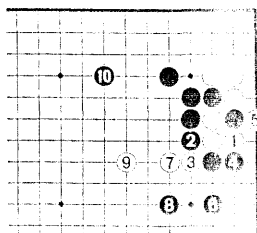
Dia. 23 (an even fight). White 1 is the correct continuation. If 2, White fights back strongly back with 3. The sequence to 10 is a natural flow and the prospects in the fight ahead are equal. White must cut at 3, even though this is what Black wants.



Dia. 21



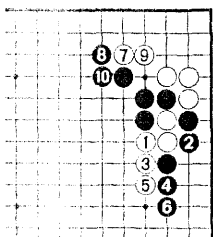
Dia. 22



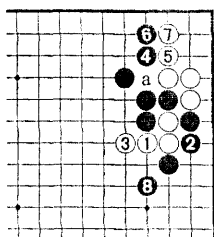
Dia. 23 ♦♦

Dia. 24 (not to White's liking). If White 1, Black connects with 2. Permitting this is a loss for White and in addition his three cut-off stones are heavy, making his continuation difficult. White 3 and 5 also entail a loss, while playing 7 and 9 to live undesirably strengthens Black.

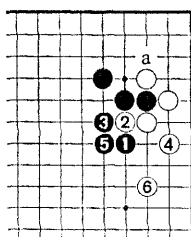
Dia. 25 (inferior for White). If White 3, Black forces with 4 and 6, then plays 8. White's corner group is alive at the present because of White 'a', but if later moves by Black protect against White 'a', the corner group will be faced with death. This is another factor making this pattern difficult for White.



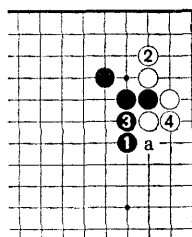
Dia. 24



Dia. 25



Dia. 26 ♦



Dia. 27 ♦

Section 4. The Pressing Move

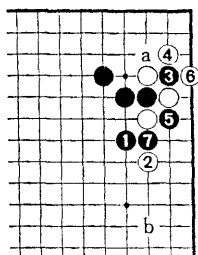
Dia. 26 (fuseki strategy). Black's strategy is to avoid the basic patterns. If White answers carelessly, he may be caught in a trap. White 2 and 4 are solid. White gets a low position with 6, but Black cannot attach at 'a'.

Dia. 27 (straightforward). White 2 is also a simple move. 3 and 4 are both the proper moves. This sequence and *Dia. 26* are the standard patterns when Black plays 1. Black 3 at 'a' only leaves a cutting point in his own position when White connects at 4.

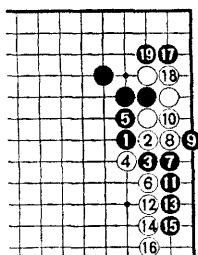
Dia. 28 (tricked). If White 2, Black promptly cuts at 3. If 4, Black captures with 5 and 7. Black 1-White 2 has become a terrible exchange for White. White 4 at 5, followed by Black 'a'-White 'b', is better but still favourable for Black.

Dia. 29 (captured). If White 2, Black 3 causes him a decisive disadvantage. White's group is captured. If White 4 at 7, Black connects at 4 and White is almost at a complete loss for a continuation.

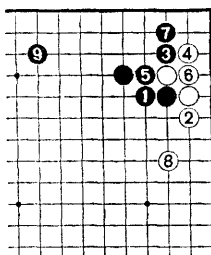
Dia. 30 (White extends). White's main reason for playing 2 is to avoid the result in *Dia. 2* in which his outside stone is captured, but in the local context this move is disadvantageous. Up to 9 is a joseki. White has a low position, while Black has no complaints.



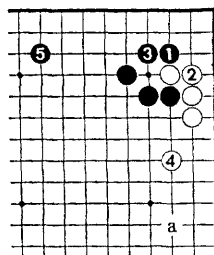
Dia. 28



Dia. 29

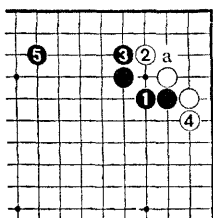


Dia. 30 ◆

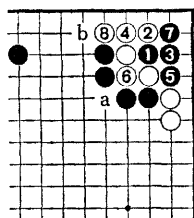


Dia. 31

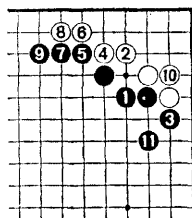
Dia. 31 (inferior for White). If White 2, Black 3 and 5. Compared to *Dia. 30*, Black's thickness has decreased a little, but White is uneasy as he has poor eye-shape. White has to add an extension at 'a' to get a satisfactory position.



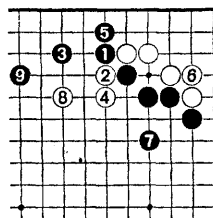
Dia. 32



Dia. 33



Dia. 34



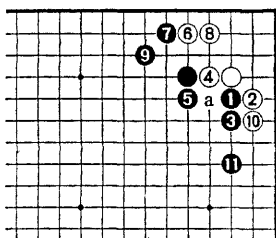
Dia. 35

Dia. 32 (efficient). White 2 is an attempt to forestall Black's contact play at 'a'. If Black 3, White gets an efficient result with 4. It is too late for Black to attach at 'a'...

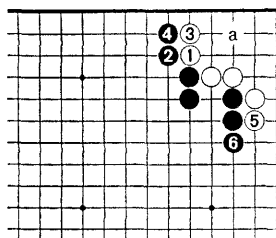
Dia. 33 (failure). Black 1 is a sharp move, but White saves himself with 2 and 4. Black tries to make it into a capturing race but cannot block at 'b' because of the cutting point at 'a'. 2 and 4 are the only moves that save White.

Dia. 34 (Black is thick). Black should block at 3 in answer to 2. White secures the corner area with 4, but Black builds thickness with 5 and 7. Black can have no reason to be dissatisfied with the result to 11. Connecting at 10 is big—if Black cuts at 10 and captures, blocking to the left of 8 becomes sente for Black.

Dia. 35 (unreasonable for White). If White cuts at 2, Black answers with the standard tesuji of 3. A fight starts with 4 and 5. White has to defend at 6, so Black takes up position with 7. White is forced to make the disadvantageous exchange of 8 for 9, so he can hardly hope for success in this sudden fight.



Dia. 36



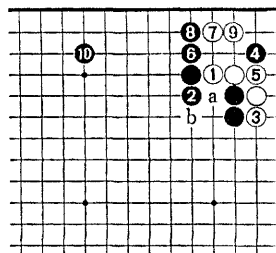
Dia. 37

Dia. 36 (Black attaches and extends). Black 3 is slightly vulgar in style. Playing 6 and 8 at the top before 10 is the correct order for White. Black goes for outward influence with 11, but he is burdened with the cutting point at 'a', so one cannot call this a good result for him.

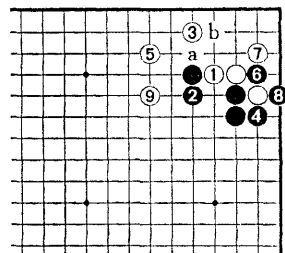
Dia. 37 (vulgar). The combination of 6 and 8 in *Dia. 36* is worth remembering. White 1 and 3 are irredeemably vulgar. White has to worry about the threat of Black 'a' and has lost his own threat of pushing through and cutting on the right because he has filled in his own liberties.

Dia. 38 (mistake in timing). Crawling at 3 first is the wrong order. Black quickly peeps at 4, then plays 6. White is forced to answer at 7 and 9, so Black extends to 10. Black's two stones on the right are light once he has made these forcing moves in the corner, so he gives way at 'b' in answer to White 'a'.

Dia. 39 (feasible for White). 1 and 3 are the correct order. If then Black 4, White moves out with 5. Jumping at 9 makes up for letting Black capture with 6 and 8. If Black 'a', White 'b'; if Black 'b', White 'a'—White has no worries about his connection.

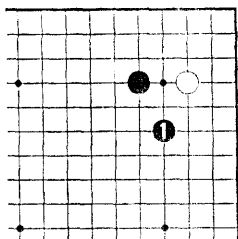


Dia. 38



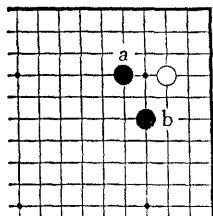
Dia. 39

CHAPTER III THE KNIGHT PRESSING MOVE

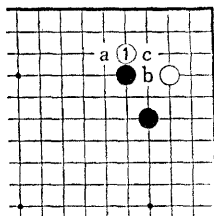


Black 1 can be regarded as the most appropriate continuation from the 5-4 stone. It clearly carries through Black's aim of emphasizing influence.

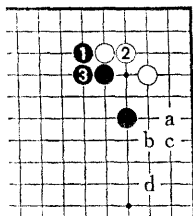
Dia. 1 (responses). White 'a' is the orthodox answer. White 'b' is a variation when the ladder is favourable. Playing elsewhere, parrying Black's enthusiasm, is also interesting.



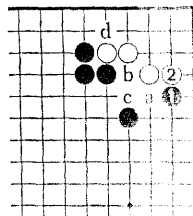
Dia. 1



Dia. 2



Dia. 3 ♠ ♠



Dia. 4

Section 1. The Contact Play

Dia. 2 (Black's choices). The aim of White 1 is to get settled quickly in the corner. Black 'a' or 'b' in response is consistent with Black's policy of building outward influence. Black 'c' aims at precipitating a fight.

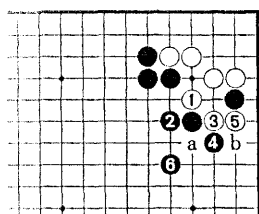
Dia. 3 (the basic pattern). 1 to 3 is the basic pattern—Black gets outward influence, White gets profit. White can continue with 'a' but most often he switches elsewhere. Black can answer White 'a' with 'b'-White 'c'-Black 'd', but he almost always switches elsewhere.

Dia. 4 (forcing move). When White plays elsewhere, forcing with 1 is Black's privilege. The position is left as it is for the time being after 2. If he gets the opportunity, fixing up his shape with Black 'a'-White 'b'-Black 'c' makes Black thick. This makes playing a hane at 'd' and connecting sente for Black.

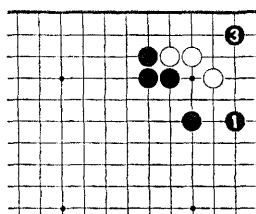
Dia. 5 (set pattern). White's continuation after *Dia. 4* is the vulgar combination of 1 and 3. Capturing a stone with 5 is big. The sequence to 6 is the post-joseki set pattern. If Black is not afraid of the cut at 'a', he can play 6 at 'b'.

Dia. 6 (a new move). Instead of *Dia. 4*, the experimental move of Black 1 is sometimes played recently. Whatever answer White makes will be a submissive one and he will not be left with the subsequent profit shown in *Dia. 5*, so naturally he switches elsewhere. Black then sets out to torment him with the placement at 3.

Dia. 7 (standard result). White 1 to 3 is the correct answer. The sequence to 11 can perhaps be expected. Black has bullied White and strengthened his outside wall, but White has taken two good points elsewhere, so he cannot complain.

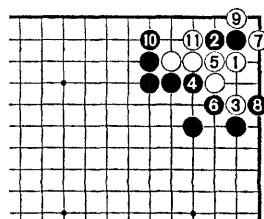


Dia. 5



Dia. 6

② elsewhere

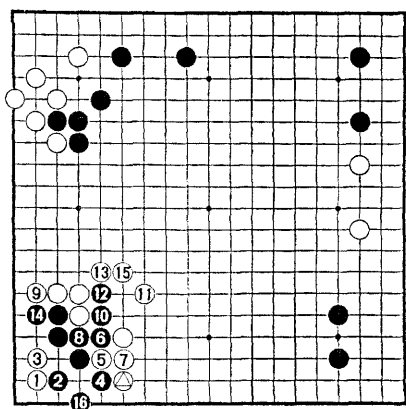


Dia. 7 ◆

Ref. Fig. 6. Black ignored White ☉, so White played in at 1. Rin: "White 5 was not good—I tried too hard. Playing 5 at 8 and settling the position as in *Dia. 7* is correct." Black counterattacked with 6 and 8 and played out with 10. One cannot really call this a success for White. However, the corner is not quite finished with.

Dia. 8 (supplement). When White tries to force with 1 and 3, it is possible for Black to play 4, followed by 6 and 8. However, White 13 and 15 are sente—letting White strengthen himself like this is a big minus.

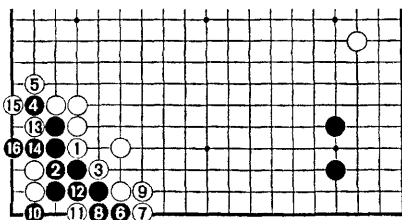
Dia. 9 (the corner potential). The corner is not completely safe. White can play 1 to 5 (all forced), then get a ko with 'a'.



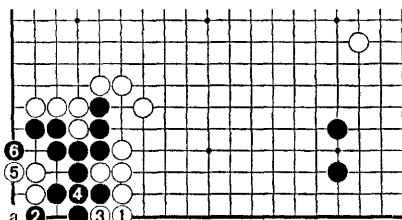
Ref. Fig. 6

4th Meijin league (1965)

White : Rin; Black : Hashimoto Shoji



Dia. 8



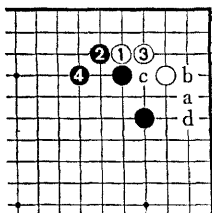
Dia. 9

Dia. 10 (the basic pattern). 1 to 4 is another basic pattern. No one can say whether 4 here or 3 in *Dia. 3* is better. When White plays elsewhere, Black's continuation is limited to Black 'a'-White 'b'. Black 'd' is lacking in effectiveness as White 'c' is sente.

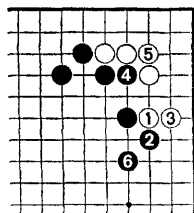
Dia. 11 (not to White's liking). White plays 1 and 3 to prevent Black from playing 'a' in *Dia. 10*, but White is being too sensitive. The slight increase in White's corner territory does not compensate for letting Black get good shape with 4 and 6.

Dia. 12 (a windfall). White is hoping for a windfall when he plays 2—Black must be careful. Black 3 is natural but 5 is bad. Black now has to answer White at 7 and 9, giving White an efficient result.

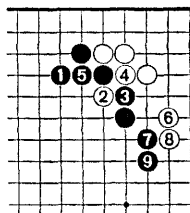
Dia. 13 (good for Black). Black must squeeze with 1 and 3. This time White gets painfully bad shape, while Black gets good shape and thickness. Black's stones are all working efficiently and White has achieved nothing.



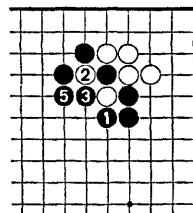
Dia. 10 ♦♦



Dia. 11



Dia. 12



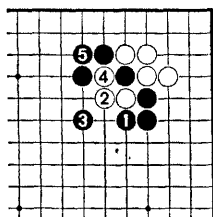
Dia. 13
④ connects

Dia. 14 (very good for Black). Extending at 2 is even worse for White. The pressing move at 3 is just right, so Black is able to connect at 5. It has taken White six moves to capture the black stone, which is ridiculous. White can try to push through on either side but Black is not affected in the least.

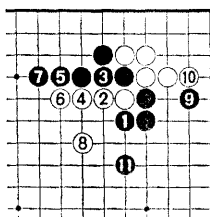
Dia. 15 (ill-natured). The result in *Dia. 14* is more than adequate for Black, but it is also possible to punish White's vulgar move of 2 by connecting at 3. Black looks forward to tormenting the centre white group, which is in for a tough time. Black automatically takes the lead.

Dia. 16 (set pattern). If Black switches elsewhere after 2, White still attaches at 4. Unlike with the solid connection (*Dia. 5*), Black can block at 5, but White still captures a stone in sente. This is another post-joseki set pattern.

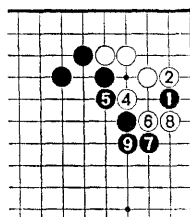
Dia. 17 (variation). Solidly extending at 1 instead of 7 in *Dia. 16* is also possible and this is better for Black. Up to 5, White increases his area but Black increases his thickness. White would like to play 2 at 'a', but then Black plays elsewhere.



Dia. 14

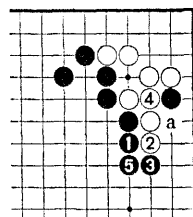


Dia. 15



Dia. 16

③ elsewhere

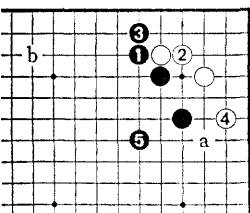


Dia. 17

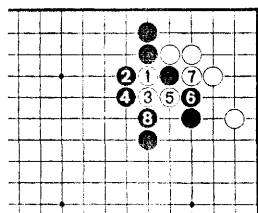
Dia. 18 (Black descends). When Black descends toward the edge with 3, he is ready to fight if White cuts (see *Dia. 24* etc.). White 4 is usual and the joseki ends with 5. White 'a' later on is too cautious to be interesting—this lets Black extend to 'b'.

Dia. 19 (unable to cut). Black 5 in *Dia. 18* is an efficient defensive move. White cannot cut at 1, as this just helps Black to strengthen his outward influence at the cost of one stone. White 1 at 5 is also ineffective as Black answers at 6.

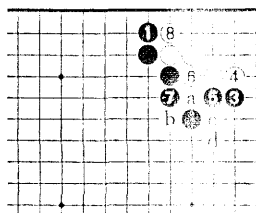
Dia. 20 (White plays elsewhere). In contrast to the hard (*Dia. 3*) and the diagonal connection (*Dia. 10*), ignoring Black 1 is bad. Black plasters the outside with 3 to 7 and White has to block at 8 in gote. Once he has made these forcing moves, Black will answer White 'a' with 'b', then if White 'c', give up the two stones with 'd'.



Dia. 18 ◆◆



Dia. 19

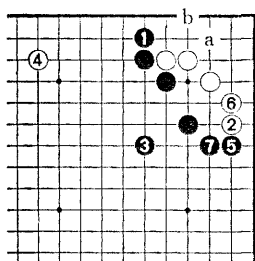


Dia. 20
② elsewhere

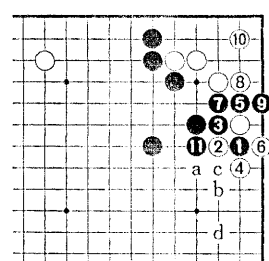
Dia. 21 (set pattern). After 2 and 3, White usually plays at 4 at the top. If 5, White patiently pulls back at 6. Black gets a perfect blockade with 7 but in gote, so he has to be careful about the timing. White has no worries in the corner—if Black ‘a’, White ‘b’.

Dia. 22 (white overplay). In this position White 2 is an overplay. Black 7 is solid—even though the corner lives, Black is satisfied with turning at 11. If next White ‘a’, Black does not play hane to the left, but will probably attack with ‘b’—White ‘c’—Black ‘d’.

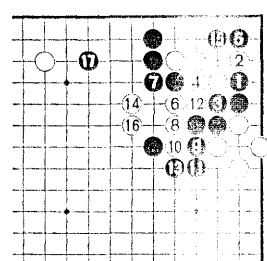
Dia. 23 (hard-line). The uncompromising move of 1 instead of 7 in *Dia. 22* is a possibility. Black takes away White’s eye-shape with 5, but White moves out with the more or less forced sequence from 6. This result is unclear—the previous diagram is good enough for Black.



Dia. 21



Dia. 22



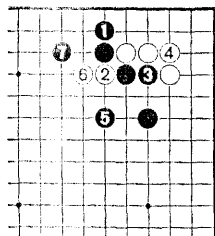
Dia. 23

Dia. 24 (White cuts). When White makes the strong cut of 2, Black makes shape with 3 and 5. A fight in the centre follows. White must have good prospects in the fight to play like this.

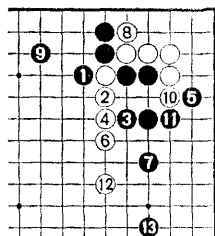
Dia. 25 (equal). Giving atari at 1 instead of 5 in *Dia. 24* is also possible. White 4 is the vital point. Answering with 6 when Black makes the forcing move of 5 shows good timing—Black has to answer at 7. The result to 13 is equal.

Dia. 26 (capturing is bad). Capturing the corner with 1 instead of 7 in *Dia. 25* is bad for Black. White counters sharply by attacking at 2, whereupon Black 3 to 5 is about the best answer. Capturing in gote is small. White 'a' is sente, so White builds a wall of steel.

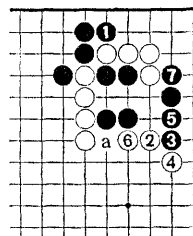
Dia. 27 (variation). Simply jumping at 3 is also correct style. If White 'a', Black gives atari at 4, followed by White 5, Black 'b'. This is adequate for Black, so White plays for an exchange with 4 and 6. The result to 12 is probably equal.



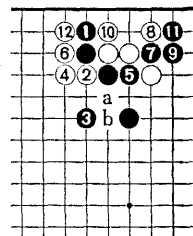
Dia. 24 ◆



Dia. 25 ◆



Dia. 26



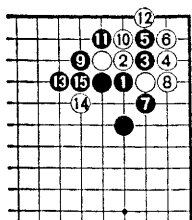
Dia. 27 ◆

Dia. 28 (basic pattern). Another approach is to cut with 1 and 3. There seem to be various possibilities but White 4 is the only move. Black increases the sacrifice to two stones and solidifies his outward influence in the sequence to 13. This is a representative 5-4 joseki.

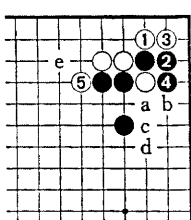
Dia. 29 (good for Black). Giving atari at 1 is a mistake in style. Black is quite happy to play 2 and 4. Exchanging Black 'a' for White 'e' after 5 is good enough, but even if Black ignores 5, White cannot play out at 'a' because he is captured by Black 'b'—White 'c'—Black 'd'.

Dia. 30 (White collapses). After *Dia. 29*, Black can continue with the vigorous cut of 1 if the ladder is favourable. 2 and 4 are the strongest resistance, but if White blocks at 12, he collapses in the sequence to 21. If 12 at 13, Black hanes in the corner and wins the fight.

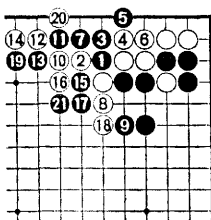
Dia. 31 (strategy). White 1 would only be possible when playing at the top is very big. The sequence to 7 is obviously a local loss for White but may be feasible as part of a fuseki strategy.



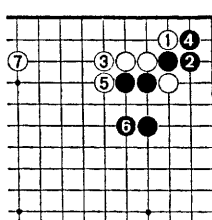
Dia. 28 ♦♦



Dia. 29



Dia. 30



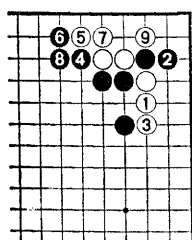
Dia. 31

Dia. 32 (heterodox). White 1 is another heterodox move. Black 2 is the correct response. White 3 is the only move, but then Black makes a two-step hane at the top. The capturing race after 9 seems at first glance to be unfavourable for Black but this is not so.

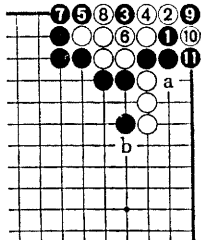
Dia. 33 (Black wins the ko). If only Black does not miss the tesuji placement at 3, the rest is a one-way street. Black 9 decides the issue. White cannot play 'a' at once after 11 as he has no ko threats, so he will probably make a probing move at 'b', but his disadvantage is obvious.

Dia. 34 (Black blocks). Blocking at 3, then cutting at 5, is an interesting approach which probes White's intentions. If 6, Black forces with 7, then jumps to 9. Black has closed off the right side but the top is open. This is the basic pattern.

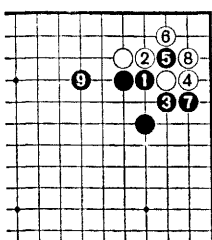
Dia. 35 (a slight loss for White). If Black answers 1 at 3, we get the same pattern as in *Dia. 28*, but blocking immediately at 2 is good. White has to capture at 3, so with 4 and 6 Black gets the same result as in *Dia. 28* with the loss of only one stone. This is thus a loss for White.



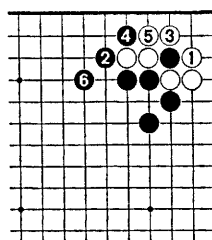
Dia. 32



Dia. 33



Dia. 34 ♦♦

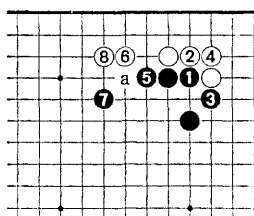


Dia. 35

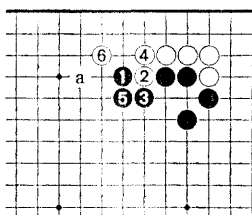
Dia. 36 (White connects). White 4 is a straightforward move. The sequence to 6 gives the same result, though with a different order, as one of the avalanche josekis. Black need not hesitate to force with 7. If he keeps it in reserve, pushing at 'a' is good for White.

Dia. 37 (not to Black's liking). If Black jumps to 1 instead of 5 in *Dia. 36*, White needs no second invitation to wedge in at 2. The cutting point created to the right of 3 is a minus for Black. If either side continues here, he plays at 'a'.

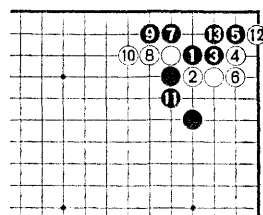
Dia. 38 (Black intercepts). Black 1 is the severest move and leads to fairly difficult variations. The sequence to 13 is forced.



Dia. 36 ♦♦



Dia. 37

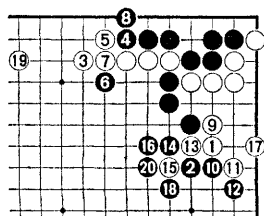


Dia. 38

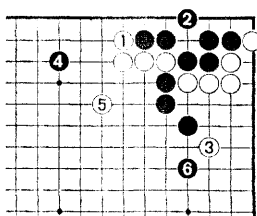
Dia. 39 (basic pattern). With 3 etc. White compels Black to live, then reinforces at 9. Capturing at 20 concludes the standard continuation from *Dia. 38*. The ladder with 18 must of course be favourable.

Dia. 40 (too simple). Blocking at 1 after *Dia. 38* is a simple move which forces Black to live with 2, but it is lacking in resourcefulness. Black answers 3 by depriving White of his base at the top with 4, then presses at 6. Losing his base is quite upsetting for White.

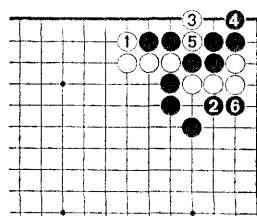
Dia. 41 (a trick move). Black 2 is a trick move. If White hastily plays in at 3, he suffers a miserable defeat when Black plays 4. He can do nothing because of shortage of liberties, so he has been nicely tricked.



Dia. 39 ♦♦



Dia. 40

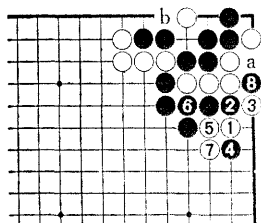


Dia. 41

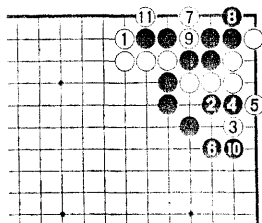
Dia. 42 (helpless). White has no answer to Black 4 in *Dia. 41*. It is too late to escape with 1. White seems to get away with 5 and 7, but then Black captures his rearguard with 8. If White 5 at 'a', Black 'b'.

Dia. 43 (upset). Jumping out to 3 immediately is the way to foil the trick play. This time Black has to give way at 6, so White wins the fight by one move with 7 etc. as Black has been slowed down on the right. If Black 4 at 7, making two eyes, White flees with 6.

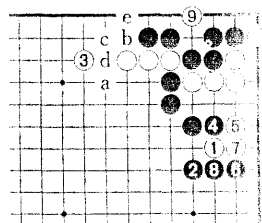
Dia. 44 (unreasonable for Black). White 1 is the correct move. Answering 2 with 3 is the right timing. Black now has to get life at the top. Taking White's eyes instead with 4 and 6 is rash behavior which shows no regard for his own safety. When White plays 9, Black is the one who ends up being captured. If White 3 at 'a', Black 'b', White 'c', Black 3, White 'd', Black 'e' follow.



Dia. 42



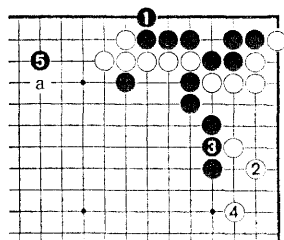
Dia. 43



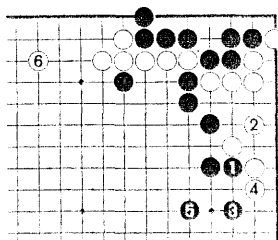
Dia. 44

Dia. 45 (a variation). After Black lives with the correctly timed move of 1, White has the option of continuing with 2. Black 3 permits White 4, but the aim is to take sente in order to make a pincer at 5 or 'a' at the top. The evaluation of this result depends upon the effectiveness of Black 5.

Dia. 46 (joseki). Black can play at 1 (instead of 3 in *Dia. 45*) when he places more importance on the right side than on the top. Black makes shape with 3 and 5, then White extends to 6 at the top. If White plays 2 one space to the left, we get a result equivalent to *Dia. 39*.



Dia. 45 ♦♦

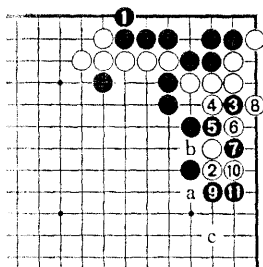


Dia. 46 ♦♦

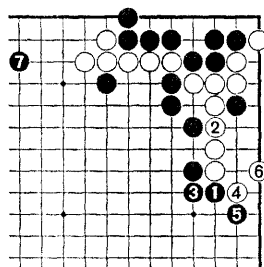
Dia. 47 (vulgar). The vulgar move of 2 is not good. Black begins with the tesuji of 3, then has two ways to continue. One is to push through at 5 and cut at 7. He then blocks on the outside with 9 and 11. If next White 'a', Black resists with 'b'. White capture-Black 'c'.

Dia. 48 (an alternative). Instead of 5 in *Dia. 47*, Black can also simply block at 1. After White lives on the right, Black checks at the top at 7. Black chooses this pattern when he wants to emphasize the top and *Dia. 47* when he wants to emphasize the right side. Either result is inadequate for White.

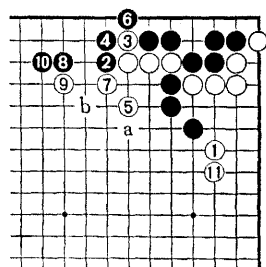
Dia. 49 (good for White). Answering 1 by attaching at 2 is not completely out of the question but it is not a genuine alternative. Letting Black cross under at 6 does not worry White. He sets up a solid attack on the three black stones with 11, getting a favourable result. If later Black 'a', White 'b' in response is correct shape.



Dia. 47



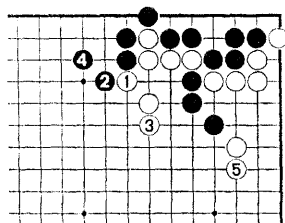
Dia. 48



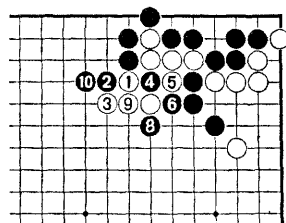
Dia. 49

Dia. 50 (calm). If Black plays hane at 2, White 3 is a calm response. Black has to defend against the cut with 4, so White plays 5, making it all the harder for Black to do anything with his three stones. In this position both 3 and 5 are good moves which avoid giving Black any good continuation.

Dia. 51 (tricked). If White carelessly plays a hane at 3, Black forces White into bad shape by throwing in and squeezing. White has tricked himself.



Dia. 50

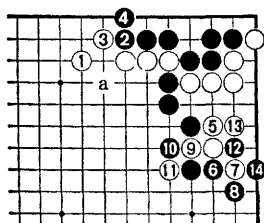


Dia. 51
⑦ connects

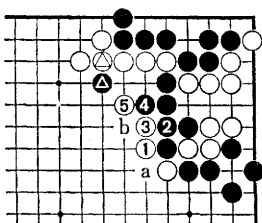
Dia. 52 (the strongest trick play). After 1 and 3, Black can also simply live with 4, omitting the peep at 'a' (6 in *Dia. 39*). He then follows joseki to 10 but answers 11 by capturing with 12 and 14. This is the most dangerous of the trick plays. One side is now bound to collapse.

Dia. 53 (the meaning of the peep). If the   exchange has been made, there is no problem. White captures the black group with 1 to 5. Trying to escape by cutting at 'a' and 'b' is of course useless. This is why Black omits .

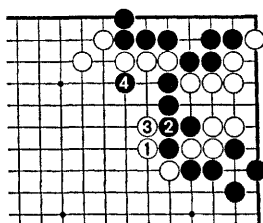
Dia. 54 (tricked). By omitting the peep, Black is able to escape by attaching at 4. There is now no way White can avoid collapse.



Dia. 52



Dia. 53

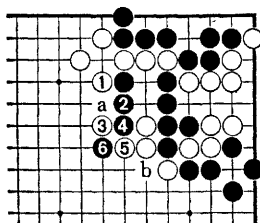


Dia. 54

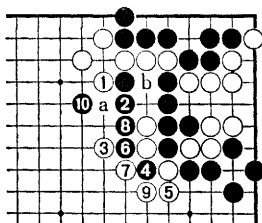
Dia. 55 (the trap: I). If White 1 and 3, Black easily breaks through with 4 and 6. Now 'a' and 'b' are miai for Black. If White pushes through to the right of 2, Black connects with atari.

Dia. 56 (the trap: II). How about pressing at 3 then? Black rescues himself with the exquisite combination of 4 and 6. If 7 and 9, Black escapes with 10. If next White 'a', Black 'b', followed by playing through below 'a'. If White 7 at 8, then Black 'a'.

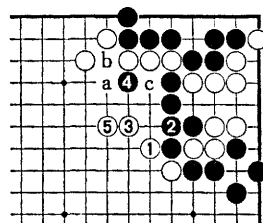
Dia. 57. (foiling the trick play). White 3 is the secret for foiling Black's schemes. If 4, 5 is the follow-up tesuji. Knowledge of these two moves enables one to punish Black for his iniquity. If Black 'a', White 'b', Black cannot escape because White 'c' is now possible.



Dia. 55



Dia. 56

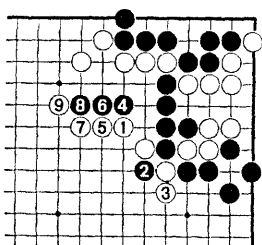


Dia. 57

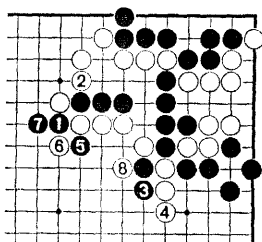
Dia. 58 (frustrated: I). Another way Black may try to escape is with the combination of 2 and 4. White gives way twice with 5 and 7, then blocks at 9. The position may appear to be perilous, but the following diagrams show that Black can do nothing.

Dia. 59 (frustrated: II). Cutting at 1 is the only continuation. White answers by filling a liberty with 2. The combination of 3 and 5 is a good try, but White settles the issue with 6 and 8. Black cannot break through anywhere, so he collapses.

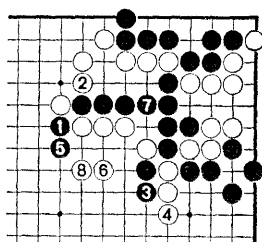
Dia. 60 (frustrated: III). If Black 5 after 1 and 3, jumping to 6 is good enough. If 7, White 8 is natural. Black has five liberties after 7—his only hope is to try for a capturing race with the white group at the top or on the right side.



Dia. 58



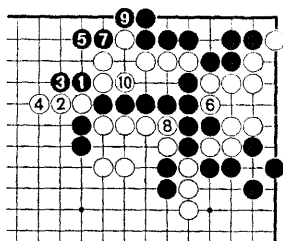
Dia. 59



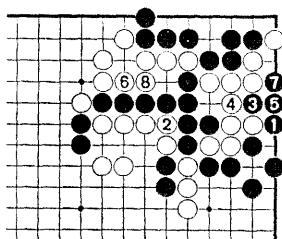
Dia. 60

Dia. 61 (White wins: I). Black tries for a capturing race with the group at the top, but White easily wins by one move. If White connects one space above instead of 10, the three inside liberties lead to a seki. However, the seki collapses when White's eyeless group on the right side is captured.

Dia. 62 (White wins: II). Black tries for a capturing race with the group on the right side, but White ignores him and fills in the liberties from the other side, again winning by one move. There are other variations, but if White knows the move at 1 in *Dia. 58*, he need not fear the trick play.



Dia. 61

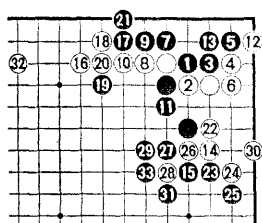


Dia. 62

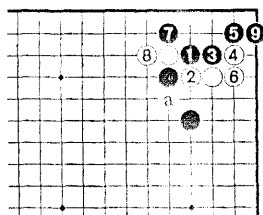
Dia. 63 (the basic pattern again). This is a very long joseki, so we will repeat the main points. The moves to take care with are White 4, White 14, White 16 and finally White 22. From Black's point of view, a favourable ladder with 31 is an absolute prerequisite.

Dia. 64 (a quasi trick play). It is possible for Black to play 9 after the standard sequence to 8. This variation is a special strategy but it smacks considerably of a trick play. Needless to say, White has no ladder with 'a'. If White is not prepared for this variation, he is in grave danger of being tricked.

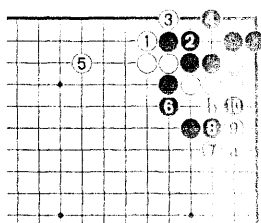
Dia. 65 (trapped). Playing 1 to 5 at the top seems to be a normal approach, but White is then trapped by Black 6. If 7, Black 8 and 10. If White 'a', Black captures four stones with 'b', thanks to his move in the corner (9 in *Dia. 64*).



Dia. 63 ◆



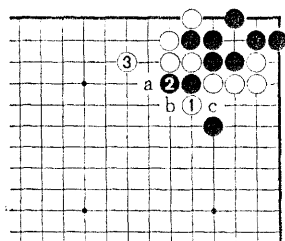
Dia. 64



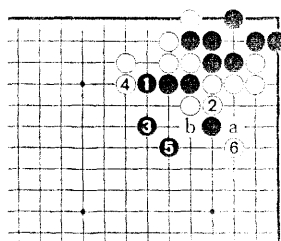
Dia. 65

Dia. 66 (foiling the trick play). 1 and 3 in *Dia. 65* are alright, but next White must give atari at 1, then jump to 3. This is the correct response for thwarting Black's plans. Black has three continuations: 'a', 'b' and 'c'.

Dia. 67 (Black extends). If Black 1, White connects at 2. If 3, 4 is the vital point. 5 is then likely, but White plays out with the stylish move of 6. White is strong on both sides, while Black's centre group is floating. If Black 'a', White 'b'.



Dia. 66



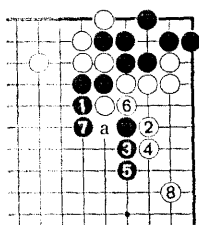
Dia. 67

Dia. 68 (Black turns). If 1, attaching at 2 is correct. White settles himself up to 3. Black has a weak point at 'a' where White can push through and cut, so trying to attack the white group at the top will not work out to his satisfaction. If 3 at 4, White breaks through with 'a'.

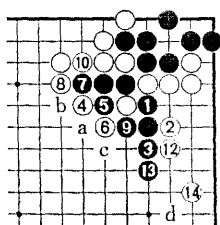
Dia. 69 (Black cuts). If 1, White again attaches at 2. If 3, pressing at 4 is correct timing. White gets a nice squeeze, then settles himself with 12 and 14. Next Black 'a'-White 'b'-Black 'c'-White 'd' is likely. White does not mind permitting Black's ponnuki at 'c' once he has squeezed.

Dia. 70 (caution required). If Black answers 1 with 2, White must be careful. If White plays 3, Black lives with 4, making miai of Black 'a'-White 'b'-Black 'c' and pressing at 'd'. If White plays 3 at 4, then captures, Black makes the diagonal attachment above 'a' and captures the four white stones.

Dia. 71 (White wins). White 3 is the correct answer to 2. Black has to connect at 4, so White has deprived the corner group of life in sente. When he jumps to 5, Black cannot give way so he must attach at 6, but with 9 and 11 White wins the fight by one move.

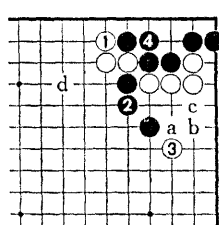


Dia. 68

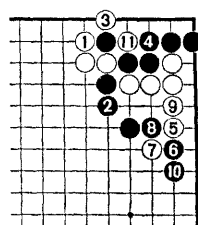


Dia. 69

⑪ connects



Dia. 70

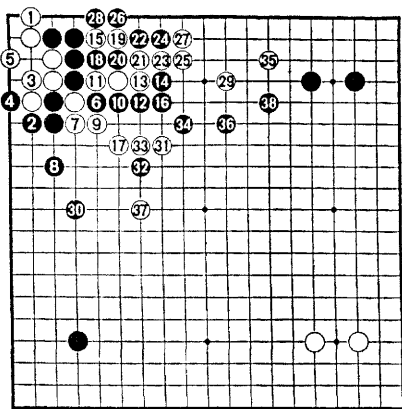


Dia. 71

Ref. Fig. 7. White was able to play 1 because of a favourable ladder. When White turned at 9, Black played out at 10—taking into account his top right corner enclosure, he had decided on a sacrifice strategy. White naturally cut at 11. If instead of 17, White captures the four stones by connecting at 18, Black will probably embark on a large moyo strategy by extending to the right side star-point. White played 17 because he did not want this, but Black then lived with 18 etc. Black seems to have no cause for dissatisfaction with the result to 38.

Dia. 72 (supplement). Instead of 8 in the Figure, sacrificing the left side group by pressing at 1 is also possible. The sequence to 7 is forced and Black gets magnificent thickness. If White does nothing here, Black 'a' is a sharp move.

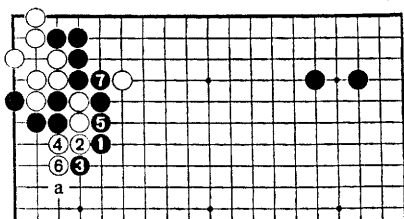
Dia. 73 (variation). If instead of 9 in the Figure White cuts at 1, the variation of 2 and 4 can be expected in this position. The wall Black gets up to 10 works perfectly with his top right corner enclosure.



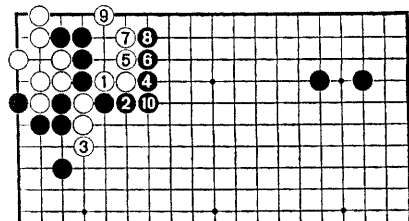
Ref. Fig. 7

4th Top Position Title league (1958)

White: Magari; Black: Nakamura Yutaro



Dia. 72

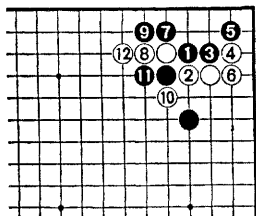


Dia. 73

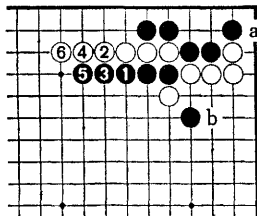
Dia. 74 (rough sailing). White can also answer 9 by giving atari at 10 (instead of 10 in *Dia. 63*), then extending at 12. This is a mischief-making combination which should meet with the favour of players with an aggressive fighting style. While it is White who initiates this variation, it is mainly Black who has the right to select the continuation.

Dia. 75 (the first choice). The moves to 6 are forced. Black now can choose between 'a' and 'b'. Living in the corner with 'a' is solid. If Black plays 'b', he must be prepared for White 'a'. Depending on circumstances, Black will sacrifice the corner, which all the same is not easily captured.

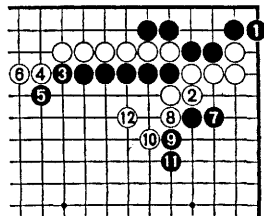
Dia. 76 (an equal fight). If Black 1, White 2 is natural. Black is reluctant to play 3 and 5 but has no choice, as 3 is a good point for White. 7 to 12 is the standard sequence. Evaluation of this result depends on what happens later.



Dia. 74



Dia. 75

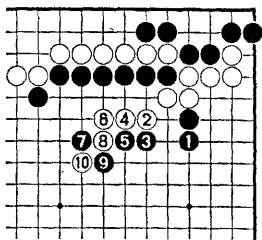


Dia. 76 ♦

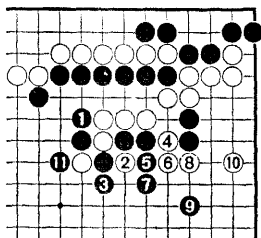
Dia. 77 (unreasonable for Black). Black 1 instead of 7 in *Dia. 76* is an all-out move but it does not produce a good result. After White 2, Black cannot stop White from getting out. The only way to try is with 3 to 7, but 8 and 10 make things difficult. . . .

Dia. 78 (good for White). Black 1 next is absolutely necessary. White captures two stones with 2 to 8. Black has one forcing move at 9 but then has to play 11, so he ends in gote. White is satisfied—he has made profit at the top and has also secured considerable territory on the right side.

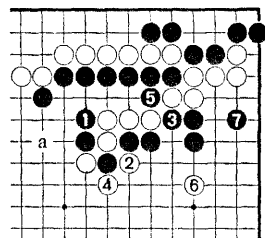
Dia. 79 (feasible for White). If Black answers 2 at 3, White 4 is the only move. Black captures the corner with 5 but White forces with 6. This also is a reasonable result for White. If White keeps playing in the centre, the vital point of this shape is White 'a'.



Dia. 77



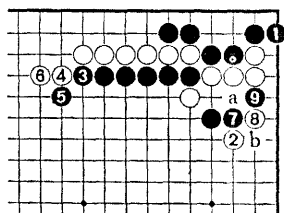
Dia. 78



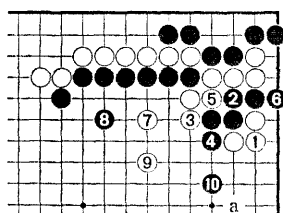
Dia. 79

Dia. 80 (tense). White 2 makes correct shape in answer to 1, but there is a danger that this move will create a tense position. Black has no regrets about forcing with 3 and 5, after which he plays the severe combination of 7 and 9. White 'a' next is bad, as Black plays 'b', then catches White 2 in a ladder.

Dia. 81 (future uncertain). Therefore, White connects at 1. If 2, 3 and 5 are the right order. Black 6 prevents White from connecting under. The sequence to 10 is probable. White still has 'a', so no predictions can be made. If White 3 at 5, Black pushes at 3, then presses to the left of 7—White collapses.



Dia. 80

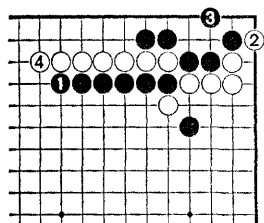


Dia. 81 ♦

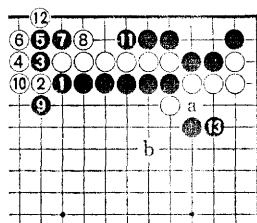
Dia. 82 (Black is rash). Pushing at 1 first is a rash move. White needs no second invitation to hane at 2 before extending at 4. This leaves a ko in the corner. Even if Black adds a move, he has no way of eliminating this ko.

Dia. 83 (White is rash). White 2 is even more rash than Black 1. Black cuts at 3, which is terrible for White. He can capture this stone with 4 and 6, but Black increases his sacrifice to three stones. Black 13 then causes White to collapse. If White 'a', Black 'b'—Black is already alive in the corner.

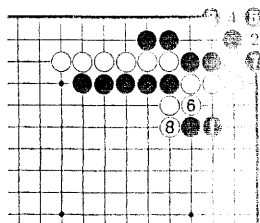
Dia. 84 (the second option). Continuing after *Dia. 75* with Black 1 shows a resolute attitude. If White 2, Black is prepared to fight the ko. White throws in at 4, then uses 6 as a ko threat. If Black then captures at 7, there's no problem, but having made the tough move of 1 to begin with, Black is not likely to compromise so readily.



Dia. 82



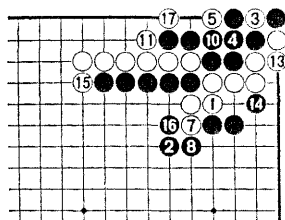
Dia. 83



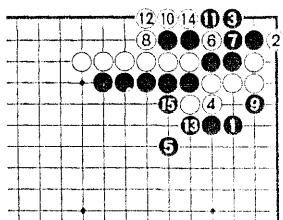
Dia. 84 ♦

Dia. 85 (equal). Black will probably persist by pressing at 2. Assuming that there are no ko threats elsewhere, the sequence to 17 can be regarded as inevitable. The one move approach-move-ko makes the capturing race favourable for White, but Black builds thickness. This result is equal.

Dia. 86 (inferior for White). White 6 to 8 is an optimistic attempt to capture Black unconditionally, but this on the contrary invites a bad result. After 15, White captures two stones at 6, Black recaptures, White fills in to the right of 8—ko cannot be avoided after all. Moreover, it is now a one-move ko.



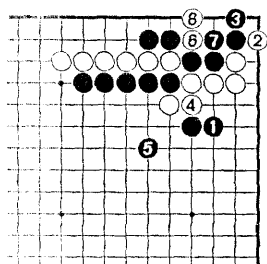
Dia. 85 ♦
ko : 6, 9, 12



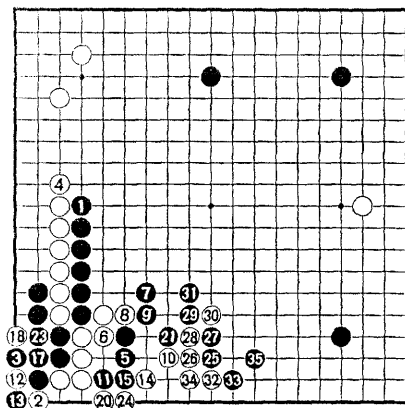
Dia. 86

Dia. 87 (Black loses). Once Black plays 1, the corner ko is inevitable. If Black tries to avoid the ko with 3, White plays 4 to 8 and, as can easily be verified, Black loses unconditionally by one move.

Ref. Fig. 45. Black 1 was not a careless move—Black had already resolved to fight the ko after 5. This was the first experiment with the combination of 8 and 10. White used 14 and 20 as ko threats. White connected under with 24, but Black 25 prevented him from living here, while the corner ko still had not been resolved. This means that the burden on White has been increased, so the evaluation of this position is difficult.



Dia. 87



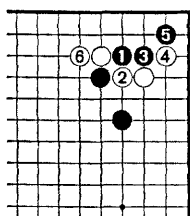
ko: 16 19 22 *Ref. Fig. 8*
7th Honinbo Title, Game 3 (1952)
White: Hashimoto Uтарo; Black: Takagawa

Dia. 88 (keeping things simple). Black 1 aims at precipitating a complicated fight. The combination of 4 and 6 is a good way of thwarting this aim. However, the precondition is a favourable ladder for White, in which case he gets a simple and equal result.

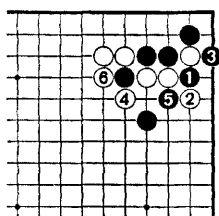
Dia. 89 (joseki). Black has no alternative but to cut with 1 and 3 after *Dia. 88*. In the sequence to 6, Black gains profit while White builds thickness. The ladder with 4 must of course favour White.

Dia. 90 (unreasonable for Black). Trying to capture everything by continuing with 1 after *Dia. 88* is completely unreasonable. Black must fill a liberty with 3 or he loses the capturing race in the corner, but the sequence to 8 makes miai of 'a' and 'b' for White. The ladder at 'a' is the same as the one in *Dia. 89*.

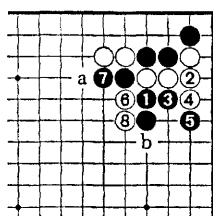
Dia. 91 (Black loses the ko). If Black 3, White throws in at 4, then blocks at 6. Connecting at 10 is a tesuji. A ko results, but it is White's turn to take it. Black cannot win the ko.



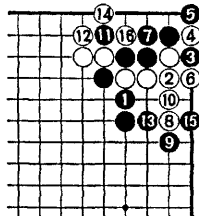
Dia. 88



Dia. 89 ♦♦



Dia. 90



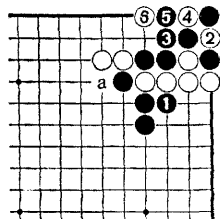
Dia. 91

Dia. 92 (Black cannot win). Even if Black plays at 1 instead of 7 in *Dia. 91*, he has no choice but to connect at 3 when White takes the ko with 2. With 4 and 6, a ko again results. Black takes the ko once, but White has one absolute ko threat at 'a', so once again Black loses the ko.

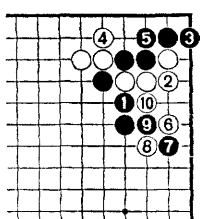
Dia. 93 (Black's failure). The aim of Black 3 is to avoid a ko but it only makes things worse. White 4 prevents Black from living in sente, then White plays 6 to 10. He breaks through the encircling net by taking advantage of Black's shortage of liberties.

Dia. 94 (adequate for White). If White extends to 4 instead of the hane at 4 in *Dia. 88*, he gets a nice result if Black answers with 5 and 7, since he does not lose the stone in the corner (as in *Dia. 89*). However, Black 5 is too mild—it shows a lack of defiance.

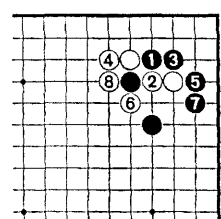
Dia. 95 (White in trouble). Black should counterattack at 1. If White 'a', Black 'b', White 'c', we get the same position as in *Dia. 90*. However, if White 'a', Black simply plays 'c', capturing two stones. See the following diagrams for the continuation.



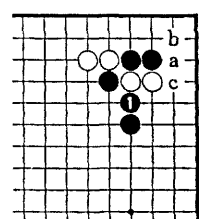
Dia. 92



Dia. 93

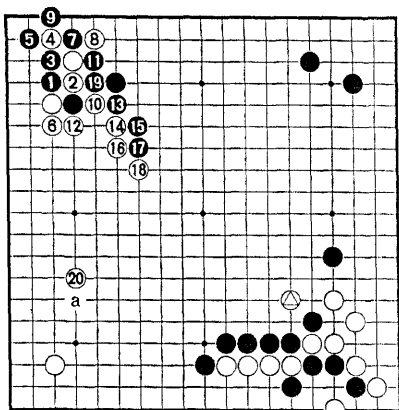


Dia. 94

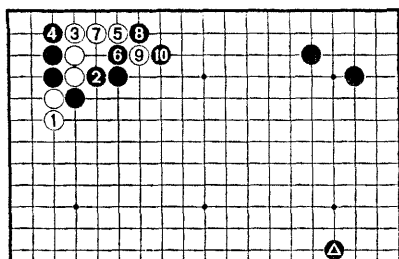


Dia. 95

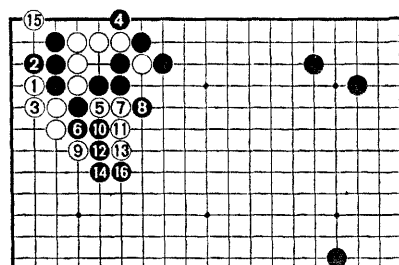
Ref. Fig. 9. White can play 4 and 6 because $\triangle$ is a ladder block. The sequence to 12 follows the joseki of Dia. 89. White played this variation because he felt that Black wanted to play the large-scale joseki in which White links at 7 instead of 6 (Dia. 74). Black 13 was the deciding point in the fuseki strategy—a move at 'a' was also good. Black's strategy in pushing up at 13 was to build a moyo at the top, thus making the most of his top right corner enclosure. White also expanded his left side moyo, making White 20 a good point, but that could not be helped.



Ref. Fig. 9
20th Honinbo Title, Game 1 (1965)
White: Sakata; Black: Yamabe



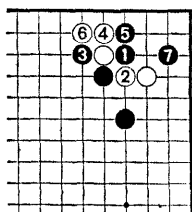
Dia. 96



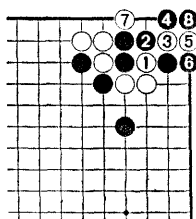
Dia. 97

Dia. 96 (supplement). Simply extending at 1, without playing the hane, is bad as Black blocks at 2. If 3 and 5, Black 6 is a tesuji. Black can play 8 because $\triangle$ is a ladder block.

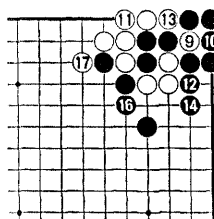
Dia. 97 (the continuation). White continues with 1 and 3, then resorts to the cut at 5 to try and pull off something here. White captures the corner with 15, but his overall position suffers when Black turns at 16, attacking his four stones.



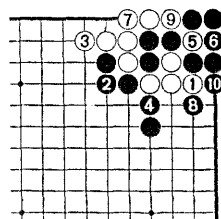
Dia. 98



Dia. 99



Dia. 100
⑮ takes 3 stones



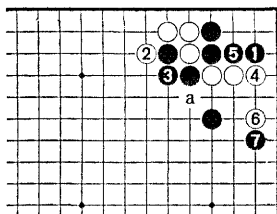
Dia. 101

Dia. 98 (a trick move). The combination of 3 and 5 is a famous trick play. The disagreeable thing about it is that Black does not get too bad a result even if White answers correctly. The sequence to 7 cannot be varied.

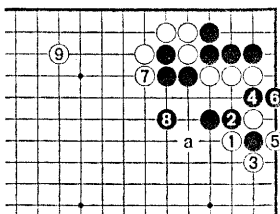
Dia. 99 (foiling the trick play). White 1 and 3 have traditionally been taught as the moves for countering the trick play. After the standard sacrifice sequence—

Dia. 100 (good for White). Black has to compromise with 12, so White captures the three key stones. This means that the result cannot be bad for White, but Black still has not suffered a fatal blow.

Dia. 101 (good for Black). White 11 in *Dia. 100* is correct. Blocking at 1 instead seems possible, but Black quick-wittedly makes the forcing move of 2. White has to extend at 3, whereupon 4 to 10 follows. Black gets better shape than in *Dia. 100*, while White's submission at 3 is painful.



Dia. 102



Dia. 103

Dia. 102 (an alternative). The sequence in Dias. 99 and 100 is adequate for countering the trick play, but I think that responding to 1 with the hane at 2 is also feasible. If Black 3 at 'a', White pushes through at 5 and cuts as before. Black will probably connect at 3, so White plays 4 and 6. If 7—

Dia. 103 (reasonable for White). White sacrifices the three stones. The extension at 9 is a good point and White also has a forcing move at 'a'. White has then played on both sides, which should be satisfactory. If Black plays 6 one space higher, the possibility of ko with White 6 remains.

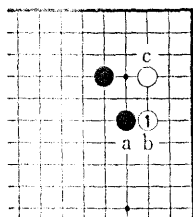
Section 2. The Jump Attachment

Dia. 104 (the ladder). White attaches at 1 when the ladder is favourable. In that case, Black can keep things simple with 'a'. Blocking at 'b', then fighting when White cuts at 'a', is also possible. Dodging with Black 'c' is the third possibility.

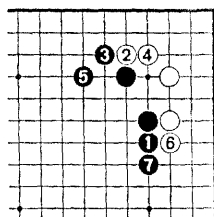
Dia. 105 (joseki). If Black 1, White secures the corner with 2 and 4, then switches to a good point elsewhere after 6. This seems to be an effective sequence for White, but Black gets a magnificent position which bears comparison with White's profit. This is the basic pattern.

Dia. 106 (Black switches). If White crawls at 2, there is a danger that Black will attach at 3 in the corner. White naturally answers at 4, whereupon 5 and 7 are likely. White will next extend down the right side. There is a considerable difference in territory from *Dia. 105*—this result is slightly favourable for Black.

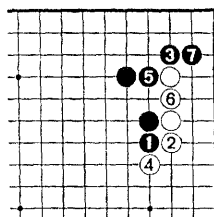
Dia. 107 (good for Black). If White answers in the corner, Black forces with 2, then extends at 4. White 5 is natural, but Black blocks at 6 and one has to say that White's position is inferior. If 5 at 6, then Black 'a', White 5, Black 'b', White 'c', Black 'd'.



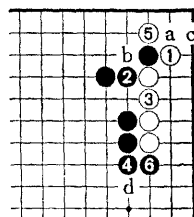
Dia. 104



Dia. 105 ♦♦



Dia. 106



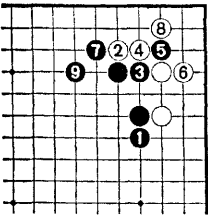
Dia. 107 ♦

Dia. 108 (equal). Answering at 2 is the correct timing. The combination of 3 and 5 is a tesuji and the sequence to 9 is recognized as a joseki. One cannot say whether this or *Dia. 105* is better.

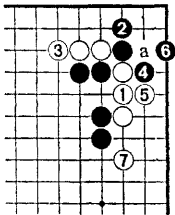
Dia. 109 (a fight). The thing that Black has to bear in mind is that the peaceful result in *Dia. 108* is not guaranteed, as White can make the strong response at 1. Black lives with 2 to 6, whereupon White 7 leads to a sudden fight. If Black 2 at 'a', he is captured when White plays hane at 2 and connects.

Dia. 110 (Black blocks). If Black blocks at 1, White naturally cuts at 2. If the ladder is favourable, Black plays the standard combination of 3 and 5. However, the ladder with 7 cannot be favourable for Black or White would not attach in the first place, so this pattern is shown just for reference.

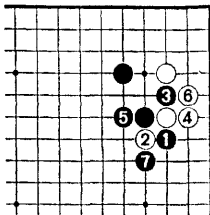
Dia. 111 (equal prospects). Even if the ladder is unfavourable, Black can resist with 3 and 5, just as in the 5-3 point joseki when Black enters at the 3-3 point. White secures the corner with 8 and 10. After 12, the prospects are equal in this fighting joseki.



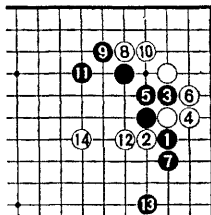
Dia. 108 ◆



Dia. 109



Dia. 110 ◆



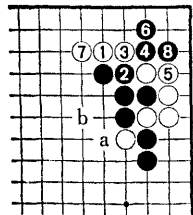
Dia. 111 ◆

Dia. 112 (a trick play). When White attaches at 1, he must be prepared with the correct answer if Black counterattacks bluntly with 2 etc. With 4 to 8 Black attempts to capture the white group on the right. White's only hope is to attack the centre black group, but if White 'a', Black escapes with 'b'.

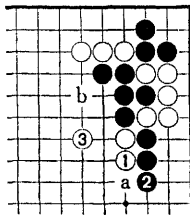
Dia. 113 (foiling the trick play). Pushing at 1 is the correct answer. White 3 looks loose but there is no way that the black stones can escape, so Black collapses. White 3 at 'a' is bad, as Black escapes at 'b'.

Dia. 114 (escape impossible: I). If Black tries to move out with 1, White sets up a snapback. If 1 at 3, then White 4, Black 1, White 2 gives the same result. If Black 1 at 2, White attaches at 1 and captures the key stones.

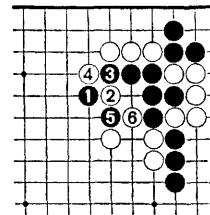
Dia. 115 (escape impossible: II). The combination of 1 and 3 also fails because of 4 and 6. White 8 sets up a ladder. Black 5 at 6 is something of a move, but White attaches to the left and still captures Black.



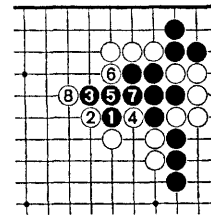
Dia. 112



Dia. 113



Dia. 114

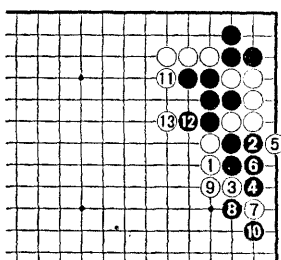


Dia. 115

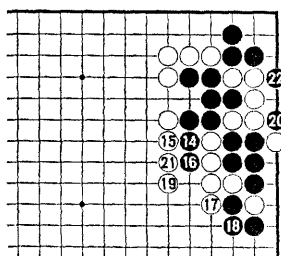
Dia. 116 (variation). Black cannot extend in answer to 1—blocking at 2 is the only move. This achieves his objective of capturing the five stones. White plays 3, 5 and the tesuji of 7. If Black 8 at 9, White has a severe counter at 12, so the sequence here is forced. After 13. . .

Dia. 117 (failure of the trick play). 14 on is forced. The tesuji of 7 in *Dia. 116* proves its worth, making 17 sente, so White gets a perfect squeeze with 19, in sente moreover. Black's twenty-odd points of profit hardly matches White's wall of steel controlling the centre.

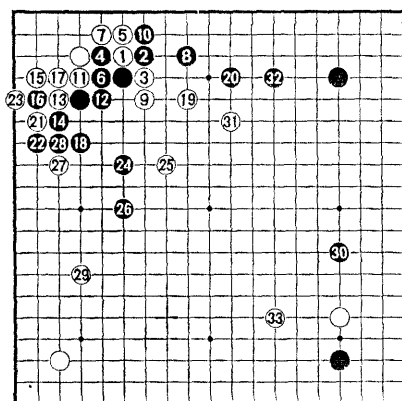
Ref. Fig. 10. The ladder was favourable, so White attached at 1. Black answered with 2 to 6. Black 8 is a fairly unusual move—one cannot say whether it or the extension (7 in *Dia. 111*) is better. 9 and 10 are natural and the ensuing sequence is probably forced. If White does not play 21 and 23, the adverse potential remaining in the corner is unsettling. The sequence to 28 is a new pattern.



Dia. 116



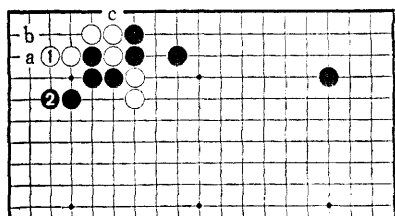
Dia. 117



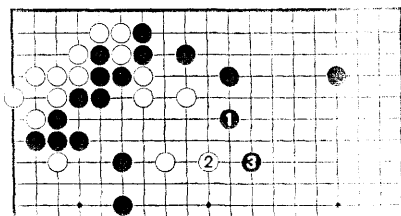
Ref. Fig. 10
13th Meijin League (1974)
White : Ishida ; Black : Otake

Dia. 118 (supplement). White 11 in the Figure is an application of a 5-3 point joseki (see p. 291, Vol. II). If White simply plays 1, Black 2 is sente as it threatens Black 'a', White 'b', Black 'c', killing White.

Dia. 119 (the central point). Black 30 in the Figure was questionable—I was grateful for the chance to play 31. Black 1 here would be more disagreeable, as it is the central point of the whole position. If 2, Black increases the pressure with 3.



Dia. 118



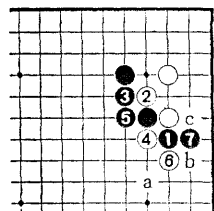
Dia. 119

Dia. 120 (vulgar). White 2 is the epitome of vulgarity. White hopes to catch two stones with 4 and 6, but his prospects are dim. If 7, White 'a', 'b' and 'c' are the possibilities.

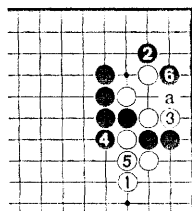
Dia. 121 (good for Black). White 1 catches the two stones, but Black counters at 2. White cannot answer in the corner, so 3 is the only move. With 4 and 6, Black secures both profit and influence. He can also capture two stones in sente with Black 'a'.

Dia. 122 (White collapses). If White 3, Black crushes him with 4. 5 is the only move, but Black cuts at 6 and it's all over.

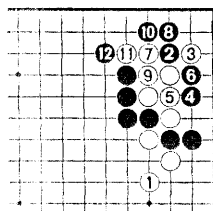
Dia. 123 (the ladder relationship). If the ladder is favourable, White can also capture the two stones by blocking on the outside at 1. Black increases his liberties with 2, then sets up a sente squeeze with 4 to 10. This result favours Black.



Dia. 120



Dia. 121

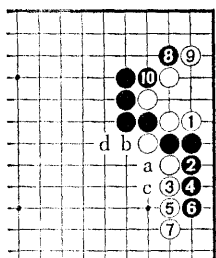


Dia. 124 (blocking on the inside). The precondition for playing 1 and 3 is that Black cannot get a ladder with 4 at 'a', White 'b', Black 'c', followed by Black 'd'. Settling the corner with 8 and 10 shows good timing.

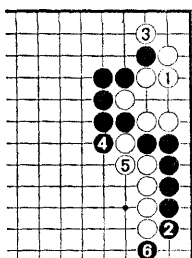
Dia. 125 (good for Black). White 1 next is probable, whereupon Black probes White's intentions with 2. This is the correct order. White has to secure life with 3, so Black establishes a clear superiority with 4 and 6. White has a bad shape and is suffering from shortage of liberties.

Dia. 126 (Black wins the ko). If White extends at 3, Black 4 starts a capturing race. A ko results but Black wins as he has a threat at 'a'.

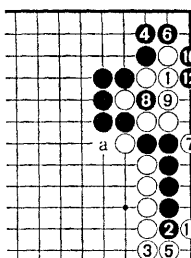
Dia. 127 (good for Black). White cannot get a good result if he makes the vulgar move of 2 first. 4 may be a tesuji but his position with 6 is too low. After 7 and 9, White cannot omit 10 as Black plays in at 'a'. The result to 11 favours Black.



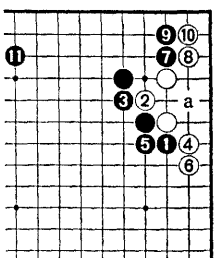
Dia. 124



Dia. 125



Dia. 126



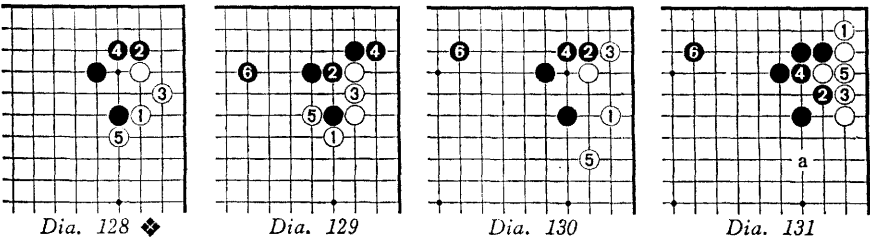
Dia. 127

Dia. 128 (trying something different). Answering 1 by attaching at 2 is possible. This move is usually part of a fuseki strategy involving the bottom right corner. White 3 is a tesuji which makes miai of 4 and 5. The result to 5 is equal.

Dia. 129 (better for Black). Playing the hane at 1 immediately is not interesting, as Black answers with 2 and 4. 5 is about the best White can do, but Black secures considerable profit with 6. If White 1 at 4, then Black 2, White 3, Black 1—this would clearly be an inferior result for White.

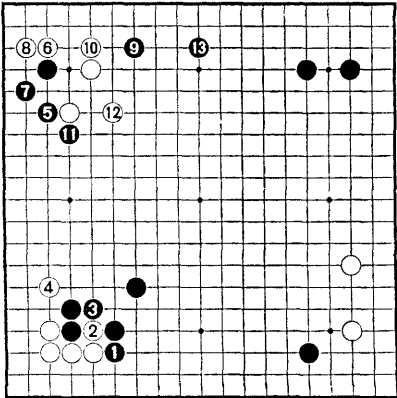
Dia. 130 (too low). Answering at the outset with White 1 is a halfhearted move. After 2 and 4, 1 leaves White with a submissive shape and he has no suitable continuation. If 5, 6 is adequate for Black. White's position is too low.

Dia. 131 (good for Black). If White 1 instead of 5 in *Dia. 130*, Black forces with 2 and 4, making the lowness of White's position all the more apparent. There is no way that five stones on the second line in the fuseki could be justified theoretically. As before, 6 is the right point for Black. If White 3 at 5, then Black 'a'.

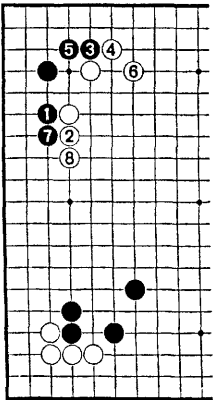


Ref. Fig. 11. Black made the forcing moves of 1 and 3 before answering White's knight move at 5. White 6 is related to the bottom left corner position. Because White has his head poking out at 4, the corner is bigger than the left side. With 8 to 13, a new pattern was created. Omitting 12 was possible, but White already had taken profit, so he built up his centre position.

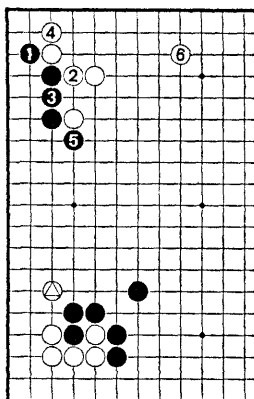
Dia. 132 (supplement). If Black simply plays 1, omitting the forcing sequence at the bottom, the standard sequence to 8 follows and nothing untoward happens. This would be a reasonable game.



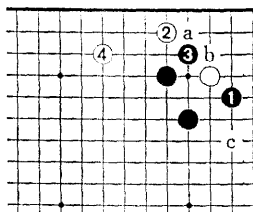
Ref. Fig. 11
9th Pro Best Ten (1970), 3rd round
White : Ishida ; Black : Fujisawa Shuko



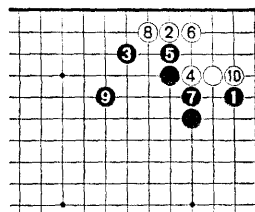
Dia. 133 (variation). If Black 1 instead of 7 in the Figure, I intended to play 2 and 4. If Black 5, White 6. The left side is not worth much as White has his head poking out at △. The presence of this stone makes a difference to the play by both sides.



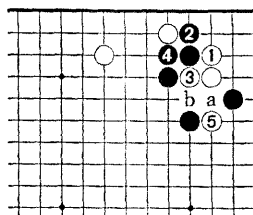
Dia. 133



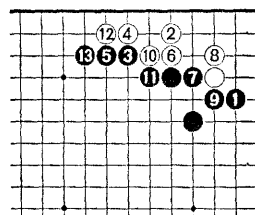
Dia. 134 ♦♦



Dia. 136



Dia. 135



Dia. 137

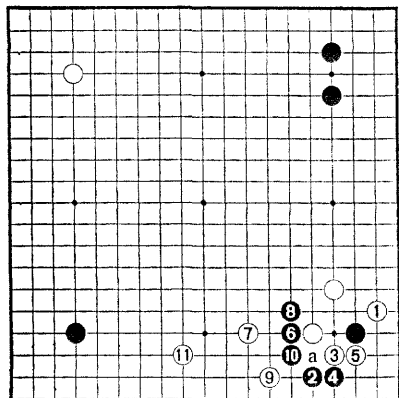
Section 3. Playing Elsewhere

Dia. 134 (joseki). If White makes no response, Black attacks at 1. Dodging at 2 is a nice, light move. 3 and 4 complete the basic pattern. Exchanging White 'a' for Black 'b' before 4 is a big move but then White loses the potential for a forcing move at 'c'.

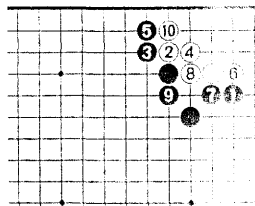
Dia. 135 (the corner potential). White's corner stone may be captured but it retains some potential. White can force with 1 and 3, then play across at 5. If Black 'a', White 'b', enabling White to move out. However, this is just latent potential—there is little possibility of putting it into effect at this stage.

Dia. 136 (large profit). If Black presses at 3, aiming at outward influence when White dodges at 2, then White lives in the corner with 4 and 6. The moves to 10 form a set pattern, but Black's thickness is not very impressive. White's profit is not to be scorned, so he can be satisfied, considering that he has had a move elsewhere.

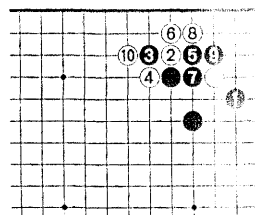
Dia. 137 (White gets sente). Answering 3 at 4 is also possible. If 5, White makes correct shape with 6. He can live with sente in the sequence to 13, but this time Black gets magnificent outward thickness, so the question is whether gaining a move is worth it. In general, following *Dia. 136* is good enough.



Ref. Fig. 12
7th Honinbo League (1952)
White : Takagawa ; Black : Segawa



Dia. 138



Dia. 139

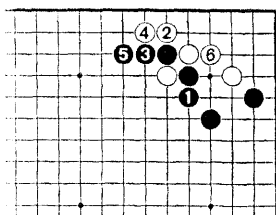
Ref. Fig. 12. Black ignored White in order to enclose the top right corner, so White attacked at 1. Black attached at 6, which was the vital point of this shape, but White 7 was also a vital point, attacking Black at a point where he had no counter. Black 8 was natural, but the single blow at 9 spoiled Black's shape. If White 7 at 8, Black 'a', White connects above 3 and Black extends to the left of 6. This result would be inadequate for White, so 7 is absolutely necessary.

Dia. 138 (not to White's liking). Playing 2 and 4 after Black 1 is too heavy and is not to be recommended. Black 5 is natural. In the sequence to 10, White is completely sealed in in the corner and has to live in gote. Playing White 4 at 10 does not give a good result either.

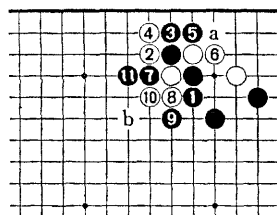
Dia. 139 (Black is outplayed). The cut at 4 is more or less a tesuji. However, Black 5 and 7 are the sign of an impoverished imagination. White is happy with the result he gets with 8 and 10. Black's move at 1 is now meaningless.

Dia. 140 (the ladder relationship). Black 1 is also an inefficient move. Of course, if the ladder is unfavourable, White has no choice but to give atari underneath at 2, so Black gets considerable thickness. Presumably, however, White took the ladder into account before attaching underneath (at 2 in *Dia. 138*).

Dia. 141 (inadequate for Black). If the ladder is favourable, White 2 is possible. After 3 to 11 White plays 'a'. The best Black can do is to press at 'b' and squeeze, but this is unsatisfactory considering that White has had a move elsewhere. White 2 and 4 in *Dia. 139* are quite a troublesome combination.



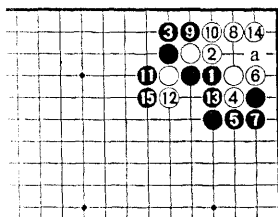
Dia. 140



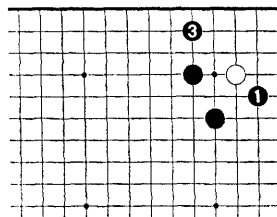
Dia. 141

Dia. 142 (good for Black). Black 1 is the best answer. If White 2, Black 3 is a severe continuation. Pushing with 11 and 15 after making White get life in the corner unquestionably gives Black a favourable result. If White omits 14, Black 'a' kills the corner unconditionally.

Dia. 143 (playing elsewhere three times). If White ignores 1, Black jumps to 3, which is the most effective way of completing the capture. White may have taken three good points elsewhere, but even from the standpoint of *tewari*, being captured on a large scale like this is unfavourable.

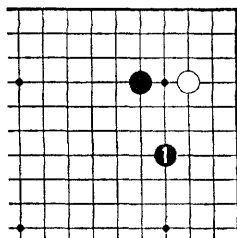


Dia. 142



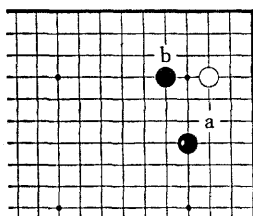
Dia. 143
② elsewhere

CHAPTER IV PRESSING WITH THE LARGE KNIGHT

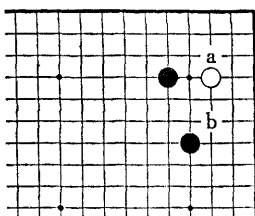


Black presses on a large scale at 1, like a samurai brandishing his sword over his head. Black's aim is to snatch an immediate lead, so White has to be careful.

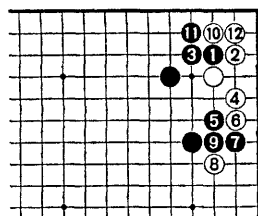
Dia. 1 (responses). To state the conclusion first, White's best response is to switch elsewhere. The large knight move gets nice influence, but its thinness means that Black has no strong follow-up move if White ignores it. White 'a' is the correct move if White wants to answer. White 'b' is confusing as it leads to a large-scale variation.



Dia. 1



Dia. 2



Dia. 3 ♦

Section 1. Playing Elsewhere

Dia. 2 (the follow-up). Even if White plays elsewhere, there is no danger of his being caught with one move. Black continues at 'a' if he wants to emphasize the top or at 'b' if he wants to emphasize the right side. In either case White has no trouble settling himself.

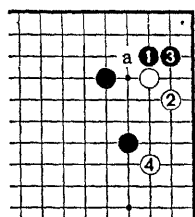
Dia. 3 (set pattern). If 1, White easily gets settled with 2 and 4. At any rate Black 5 is the vital point for tormenting White, but he lives with 6 to 12. Black may have confined White to the corner but his outward influence is nothing to boast about.

Dia. 4 (light). If White wants to avoid being confined to the corner, he can play the nice light tesuji of 2. Black 3, forestalling White 'a', is the only move. White plays out at 4—he has his eye on the thinness of Black's large knight. Permitting White 'a' by playing 3 on the right to prevent White from moving out is unconditionally bad.

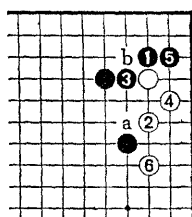
Dia. 5 (variation). White 2 is also possible. If 3, White takes sente with 4 and jumps out to 6. This is a stylish result for White. If 3 at 'a', White settles himself with White 5-Black 'b'-White 4.

Dia. 6 (the diagonal move). If 1, White easily lives with 2 to 6. Black must play 'a' to get proper shape here, so he ends in gote which is painful. Even if White ignores 1, Black cannot capture him cleanly with one move, so switching elsewhere again is possible.

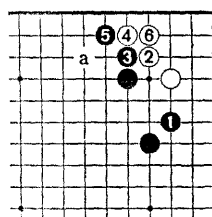
Dia. 7 (variation). White can also apply the small knight pressing move joseki (Dia. 134 on page 48) and dodge the attack with 1. White secures himself with 3 and 5. The exchange White 'a'-Black 'b' is White's privilege, but he keeps this in reserve as there is still a little life left in his cut-off stone.



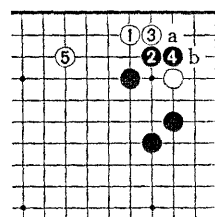
Dia. 4 ◆



Dia. 5



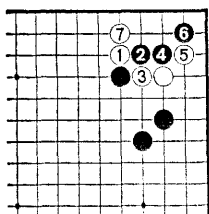
Dia. 6 ◆



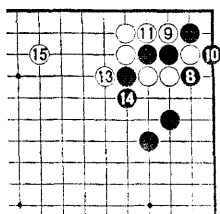
Dia. 7 ◆

Dia. 8 (strategic variation). If White attaches at 1, Black invariably plays 2. Blocking to the left of 1 with 2, letting White live on a large scale by pulling back at 2, is impossible. White is fully aware of this when he plays 1, but his aim is to secure a foothold at the top. After 3 to 7—

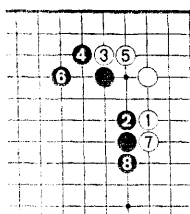
Dia. 9 (swap). White squeezes with 9 and 11, then extends to 15. This exchange of the corner for a position at the top is reasonable for both sides. The possibility of playing for variations such as this gives Go its interest.



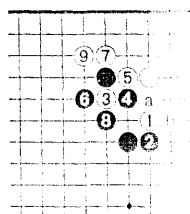
Dia. 8



Dia. 9 ♦
12 connects



Dia. 10 ♦♦



Dia. 11 ♦

Section 2. The One-Space Jump

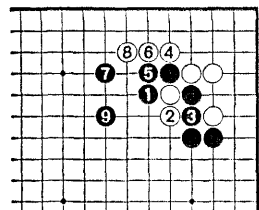
Dia. 10 (reversion). The other possibility besides playing elsewhere is to jump to 1. If Black 2 etc., this pattern reverts to the small knight joseki in *Dia. 10* on page 42.

Dia. 11 (joseki). If Black blocks at 2, White tries to move out with 3. Black counters with 4 and the moves to 9 are forced. The division of profit for White and thickness for Black is equal. A large point remains for later—the question of whether Black plays 'a' first or White plays 'b' is important.

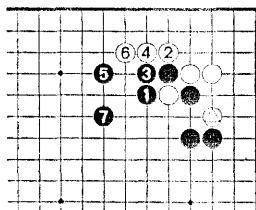
Dia. 12 (good for Black). Extending at 2 is bad. When Black connects at 3, White cannot cut at 5, so he has no choice but to give atari at 4. The exchanges of 6 for 7 and 8 for 9 are both disadvantageous for White, as they only serve to increase Black's thickness.

Dia. 13 (good for White). If Black connects at 3 instead of capturing (8 in *Dia. 11*), White plays the same sequence as in *Dia. 12*, but this time the result is favourable for White. There is quite a difference in Black's thickness and on top of this he is no longer able to capture △, which is no small loss.

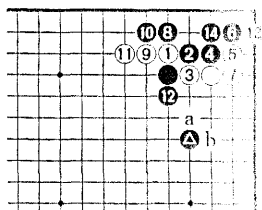
Dia. 14 (a risky contact play). White 1 is risky with the large knight. Black plays 2 and the same sequence as with the small knight follows, but Black 12 puts White on the spot. With the small knight at 'a', White can move out at 'b', but this is not possible with △.



Dia. 12



Dia. 13

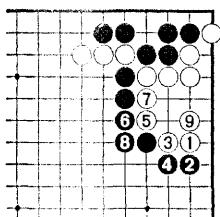


Dia. 14

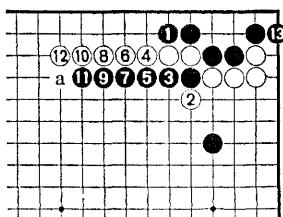
Dia. 15 (virtual collapse). White will probably continue with 1, but Black presses him relentlessly with 2. Being forced to live in gote is painful. Whatever move Black plays at the top after 9, it will be difficult for White to move out with his three stones, so this result is equivalent to collapse. If 3 at 4, Black captures the corner by attaching at 9.

Dia. 16 (unreasonable for White). White has no choice but to give atari at 2 if he wants to avoid the result in *Dia. 15*. The idea is the same as with the small knight (see page 35). Black pushes with 5 to 11, then lives with 13. The drawback of playing 12 at 'a' is as explained in *Dia. 83* on page 37.

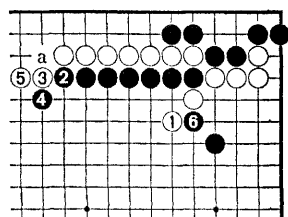
Dia. 17 (Black attacks fiercely). Next White has to look after his corner group. We will give just one of several possibilities. If White 1, Black forces with 2 and 4, then plays the strong move of 6. Switching to the right with White 3 permits Black 'a', which is terrible.



Dia. 15



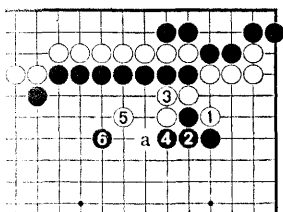
Dia. 16



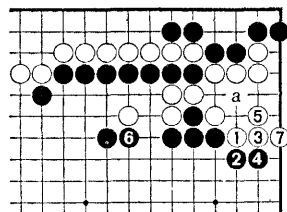
Dia. 17

Dia. 18 (blockade). White continues with 1 and 3, but Black seals him in with 4 and 6. The net seems incomplete but Black 'a' is sente, so White cannot slip through. Simply playing at 6, keeping 'a' in reserve, is a tesuji.

Dia. 19 (Black is satisfied). Since White cannot hope to break out, he must seek life with 1 etc. Black is satisfied as he not only seizes overall control of the position but also gains sente. Black strengthens himself with 6 and White cannot omit 7, as he is killed by Black 'a'.

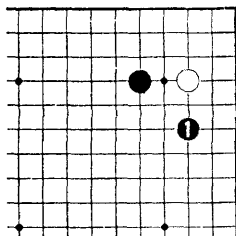


Dia. 18

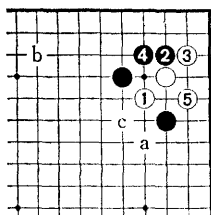


Dia. 19

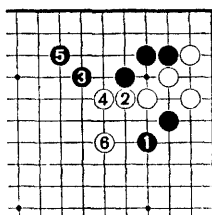
CHAPTER V THE ONE-SPACE PINCER



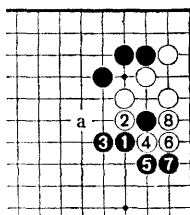
Black 1, which perhaps is more like a checking extension than a pincer, is not an orthodox move in the local context. It is a special approach possible when Black is strong in the surrounding area.



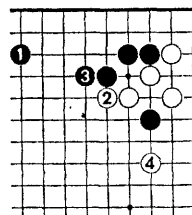
Dia. 1



Dia. 2



Dia. 3



Dia. 4

Dia. 1 (playing out). Answering innocently at 1 is good enough. Attaching to the left of 4 instead of 1 is bad, as Black answers at 4. Black 2 is the vital point. After 5, Black plays 'a' or 'b'. Black 'c' is a trick move.

Dia. 2 (set pattern). If 1, pushing at 2 is a splendid move. White develops nicely up to 6 and is also applying pressure to Black's stones on the right, so there must be reasons why this does not worry Black.

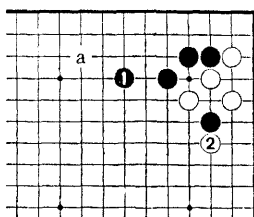
Dia. 3 (White gets settled). White 2 is also a tesuji. Black 3 is the only move, so White promptly settles himself with 4 to 8. Black has no perfect way of blockading White. If Black 3 at 4, White 'a' is good enough.

Dia. 4 (Black extends). If Black 1, White 2 and 4 and the black stone cannot move. Black 1 is the proper move here, but the result is that the original pincer becomes virtually meaningless. Even though the local result is equal, one cannot help feeling that Black's play has been a little lacking in purpose.

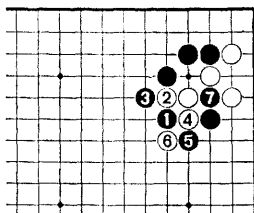
Dia. 5 (tesuji). If 1, White has the tesuji of 2. This settles his group at one stroke, so he can aim at the severe checking extension at 'a'. Consequently, Black must extend at the top. White can be satisfied with getting sente.

Dia. 6 (a trick move). Black 1 is the simplest kind of trick move. 2 and 4 are alright but if White carelessly cuts at 6, Black strikes at 7. Cutting to the left of 1 instead of 6 leads to the same result. There is no excuse for being taken in by a trick play like this.

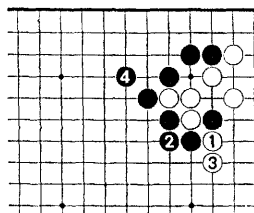
Dia. 7 (foiling the trick move). If one exercises the slightest caution, one will discover the cut at 1. Black has no choice but to connect at 2, so 3 and 4 follow. 3 gives White nice shape and on top of that is sente, while Black is left with a cutting point. This result is favourable for White.



Dia. 5

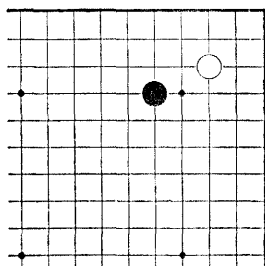


Dia. 6

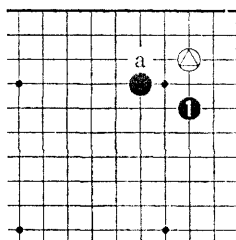


Dia. 7

PART NINE
ENTERING AT THE 3-3 POINT

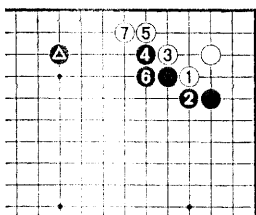


CHAPTER I THE SMALL KNIGHT PRESSING MOVE

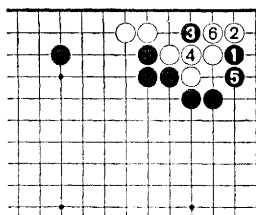


White seeks immediate profit by entering at the 3-3 point with . Overall strategic considerations influence the decision to make this move.

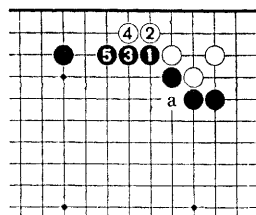
If Black makes a small knight pressing move, the position reverts to the 5-3 point joseki in which White enters at the 3-3 point. The reader is referred to Part Seven, Volume II, for the variations following White 'a'.



Dia. 1 ♦



Dia. 2 ♦



Dia. 3

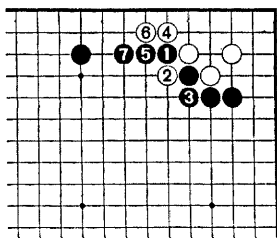
Dia. 1 (set pattern). White enters at the 3-3 point under the 5-4 stone when Black already has a stone in the direction of . Answering with the blunt moves of 1 and 3 is possible. If Black 4, White answers with a two-step hane. White 6 reduces the effectiveness of Black .

Dia. 2 (forcing moves). The forcing sequence of 1 etc. is Black's privilege after *Dia. 1*. Black will probably continue after 6 by extending down the right side. If Black omits these forcing moves, White has the ironical move of 5. White 6 is the most solid response—connecting to the left of 3 and extending to the right of 2 are both possible instead.

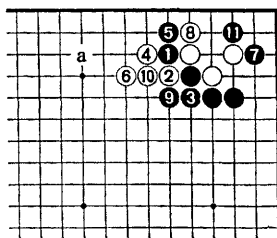
Dia. 3 (the simple hane). Knowing the tesuji of 2 is essential: White must without fail make the simple hane instead of cutting. If Black 3, White goes through with 4 and secures sente. Black 3 is a dubious move—Black is left with the burden of the cutting point at 'a'.

Dia. 4 (vulgar move). Cutting at 2 is the epitome of vulgarity. The exchange for 3 only helps Black to fix up his shape. Even when he cuts, White has to continue with 4 and 6, so Black's outward influence gives him a superior result. White 2 should be held in reserve, as forcing Black into bad shape by cutting at 3 later on is the correct approach.

Dia. 5 (good for Black). If there is no black stone at 'a', White can capture with 2 to 6, but he is unable to resist Black 7 in the corner. The result to 11 is bad for White. The variations are given on page 45 and 46.

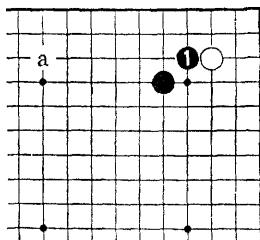


Dia. 4

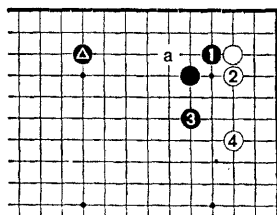


Dia. 5

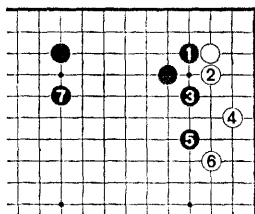
CHAPTER II THE DIAGONAL ATTACHMENT



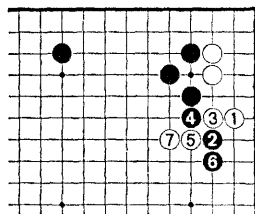
Black 1 obviously emphasizes the top. By itself this move is not possible—the prerequisite is a stone at ‘a’. Black is prepared to suffer a loss in the corner.



Dia. 1 ◆



Dia. 2 ◆



Dia. 3

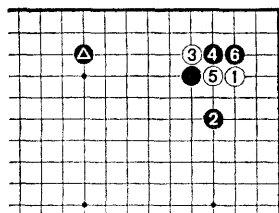
Dia. 1 (set pattern). White 2 is natural. If Black 3, White 4—the whole procedure only makes sense if Black has a stone at . This certainly makes the most of , but the corner loss is considerable. White can also look forward to teasing Black with the placement at ‘a’.

Dia. 2 (variation). Black 1 and 3 also make correct shape. White runs at 4, so Black invests more capital with 5. 6 and 7 are then likely. If Black simply jumps to 7 from reluctance to make the 5-6 exchange, White 5 is a good move which suddenly shows up the thinness of Black's shape.

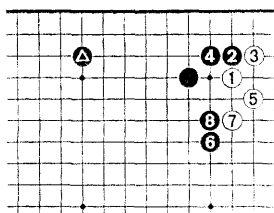
Dia. 3 (a fight). If Black 2, White 3 and 5 and a fight cannot be avoided. This fight seems a little difficult for Black as his extension at the top is too wide. If he does not have allies on the right side, Black is in for a hard time. Crawling to the right of 2 instead of 3 is too faint-hearted.

Dia. 4 (the meaning of playing at the 3-3 point). Playing at the 3-4 point despite the presence of  reminds one of a moth flying into a candle. Assuming 2 and 3 follow, Black is only too happy to play 4. Whatever the continuation,  will play a significant role.

Dia. 5 (efficient). Even if Black keeps things simple with 2 and 4, White cannot counterattack against Black 6. If 7 and 8, Black  is just the right extension from Black's thickness. For these reasons White enters at the 3-3 point when Black has already played at the top.

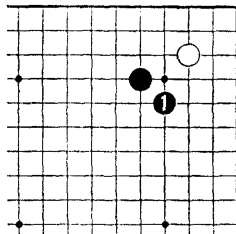


Dia. 4

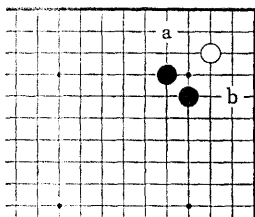


Dia. 5

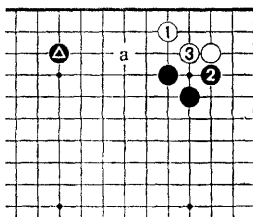
CHAPTER III THE DIAGONAL MOVE



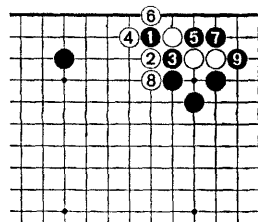
Black 1 is a vague-looking move which does not have very much effect on White. However, it is a steady move which creates considerable central thickness. It also has the virtue of not giving White an easy continuation.



Dia. 1



Dia. 2 ◆



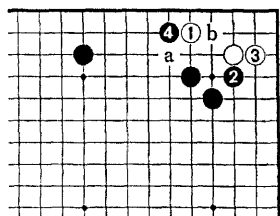
Dia. 3

Dia. 1 (responses). Depending on the position on the side and at the top, White runs at 'a' or 'b'. Regarding these points as miai and switching elsewhere is also possible.

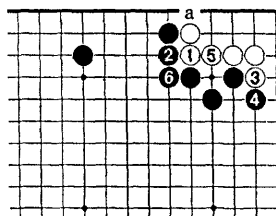
Dia. 2 (set pattern). If Black has an extension at , running at 1 is natural. Black 2 makes correct shape and 3 is the right response. Playing 'a' at the top is the commonsense move for Black but extending down the right side is probably also possible. There is no good forcing sequence against the corner group.

Dia. 3 (good for White). Continuing with 1 is an overplay: capturing this stone is good enough for White. Black captures the corner but has to answer submissively at 9 when White pushes at 8. If Black plays a hane below 8 instead of 9, White 9 puts him on the spot.

Dia. 4 (not to White's liking). White 3 has the drawback of over-emphasizing the corner. Black 4 is now a severe move—White cannot play 'a', letting Black take the corner with 'b', because Black captures the corner differently from *Dia. 3*, in a way which is bad for White.



Dia. 4

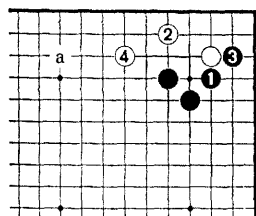


Dia. 5

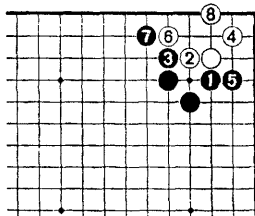
Dia. 6 (White plays elsewhere). White switches elsewhere when there are no urgent reasons against so doing. A black stone at 'a', for example, makes it difficult to play elsewhere. Black will probably attach at 1, so White settles himself with 2, which makes miai of 3 and 4.

Dia. 7 (life and death problem). It is possible to live in the corner with 2. If 3, 4 is a tesuji. White lives with 6 and 8 (playing 8 one space to the left gives a ko). Viewed as a life and death problem, getting life is simple, but in an actual game the prospect of being walled in like this is uninviting.

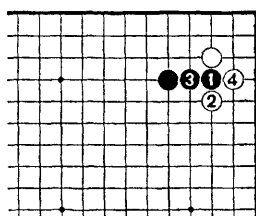
Dia. 8 (Black attaches). Black 1 is possible but hardly to be recommended. White 2 is a tesuji worth remembering. If 3, White crosses under with 4, then captures Black if he cuts on either side. Attaching at 2 is more effective than making a hane at 4.



Dia. 6 ♦



Dia. 7

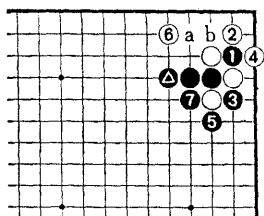


Dia. 8

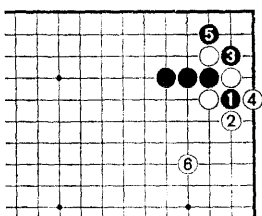
Dia. 9 (bad shape). Black cuts on the inside when the ladder is favourable. Up to 7 is forced. Black's position is thick, but White is satisfied because Black  is now quite meaningless. If White omits 6, Black 'a' forces White 'b'.

Dia. 10 (adequate for White). If Black cuts on the outside, White gets a nice position with 2 to 6.

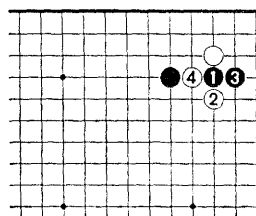
Dia. 11 (hard to control). Answering at 3 is definitely bad as White wedges in at 4. White connects if Black cuts above or below 4 and Black has no continuation—the situation is out of his control. White 2 is a powerful move—Black has no choice but to follow either *Dia. 9* or *Dia. 10*.



Dia. 9



Dia. 10

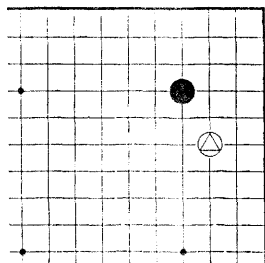


Dia. 11

THE STAR-POINT

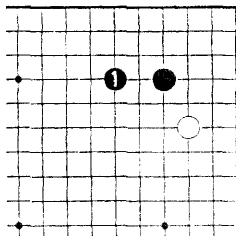
PART TEN

THE SMALL KNIGHT APPROACH



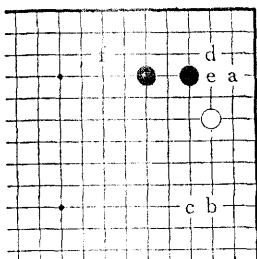
The small knight is the severest approach move to the star-point stone—one could say the only approach move. The other approach moves indicate special strategies.

CHAPTER 1 THE ONE-SPACE JUMP

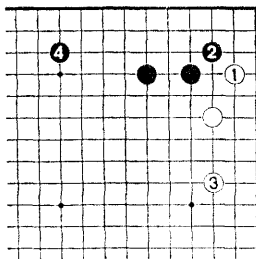


Black 1 is an orthodox response. It makes miai of an extension at the top and a pincer on the right.

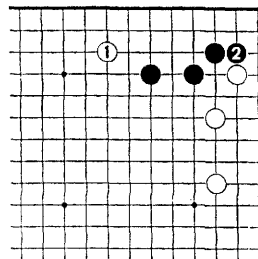
Dia. 1 (White's continuations). The one-space jump exerts considerable pressure on the approach stone. White usually dodges this pressure by stabilizing himself with 'a' or taking up position with 'b' or 'c'. White plays 'd' and 'e' to settle himself when Black has made a pincer. Checking at 'f' and playing elsewhere are also possible.



Dia. 1



Dia. 2 ◆◆



Dia. 3

Section 1. Running into the Corner

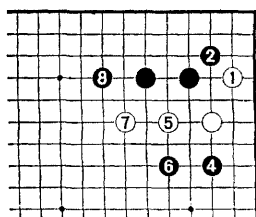
Dia. 2 (the basic pattern). When White plays 1, extending at 3 is essential. Black 4 is indisputably a large fuseki point but it can also be omitted. Both sides get settled.

Dia. 3 (the checking move). When Black omits an extension at the top, he must be prepared for White's checking extension at 1. Black 2 in response is just about essential. If Black omits 2, White crawls here and sets the whole black group floating. White's checking extension is a nice move.

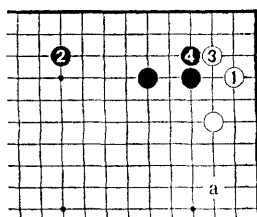
Dia. 4 (error of omission). Black 4 is a severe pincer if White plays elsewhere after 2. Black builds up influence on the right with 6 and expands his area at the top with 8. This is an ideal attack for Black. When he intends to switch elsewhere, White must leave 1 unplayed.

Dia. 5 (insufficient territory). Hastening to take the large point of 2 is not very meaningful. White secures the corner in sente. If Black 2 at 3, White plays 'a', so Black can then play at the top anyway. After 3, there is no need for White to play at 'a', so he can switch elsewhere.

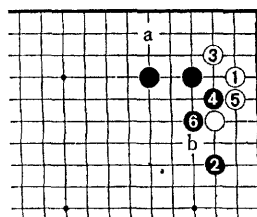
Dia. 6 (switching to a pincer). Answering 1 with the pincer at 2 is a feasible strategy. Black cedes the corner to White and attempts to build thickness on the right side. White 3 is natural—White must not let Black play 3 by jumping towards the centre instead. The blunt moves of 4 and 6 are correct. Next, White 'a' or 'b'.



Dia. 4
③ elsewhere



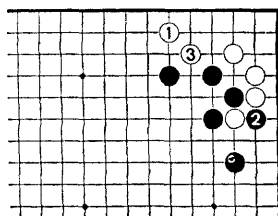
Dia. 5



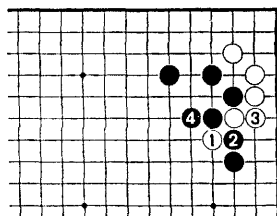
Dia. 6

Dia. 7 (joseki). The result to 3 is an equal division of profit and influence. This pattern was first played in the fourth game (June 1940) of the Kitani-Go Seigen jubango (10-game match) and has since become a joseki. Even if White makes a small knight move instead of 1, Black still cuts at 2.

Dia. 8 (the ladder). It is bad for White if 1 can be caught in a ladder. Black extends at 4 if the ladder is unfavourable. The presence of the cutting stone at 1 gives White a more efficient result than if he simply connected at 3 and Black connected at 1.



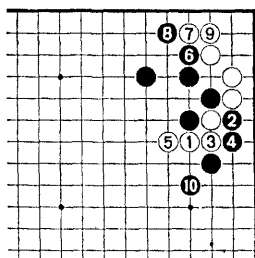
Dia. 7 ♦



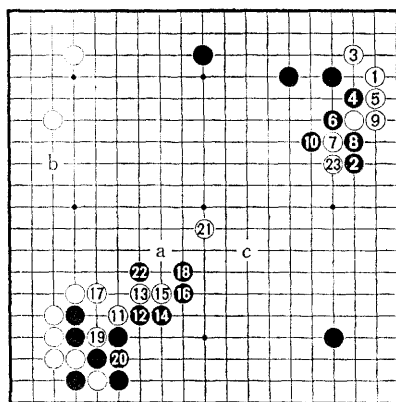
Dia. 8

Dia. 9 (Black's counter). Black can counter by cutting at 2 regardless of the ladder. Black settles the corner position with 6, then attacks with 10. Looking after his centre stones is not a problem for White, but at least this is a fight. White 5 is correct—the atari one space above is vulgar.

Ref. Fig. 13. Because of the star-point stone in the bottom right corner, making the pincer at 2 was a reasonable strategy. White ventured to play 7 despite the unfavourable ladder because he intended to start something with 11. Black ignored the ladder block of 21. Sugiuchi's comment: "Capturing at 23 instead of 22 was better. If White 'a', Black invades at 'b' or encloses at 'c'."



Dia. 9



Ref. Fig. 13

1st Top Position league (1955)

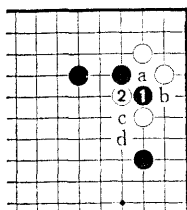
White : Sakata ; Black : Sugiuchi

Dia. 10 (creating confusion). When the ladder is favourable, White can play the highly resourceful and bewildering move of 2. Black 'a' is what White is hoping for—he then plays 'b', Black 'c', White 'd', making effective use of White 2 to force his way out.

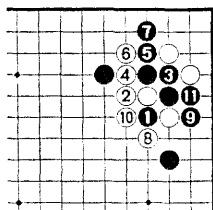
Dia. 11 (equal). The combination of 1 and 3 is the correct answer. The result to 11 is an equal division of profit and influence. If the ladder with 8 does not favour White, playing 2 in *Dia. 10* is out of the question.

Dia. 12 (vulgar). White cannot play 4, as Black easily gets powerful thickness with 5 and 7. The slight increase in White's area does not begin to compare with the overwhelming increase in Black's thickness. White is already losing.

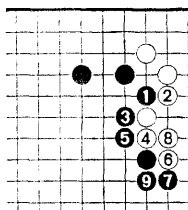
Dia. 13 (a variation). White 3 to Black 6 is regarded as a set pattern. However, one feels reluctant to help Black to play 4. Black 6 is correct shape. If Black makes the knight move one space above, he leaves White scope to aim at attaching at 6.



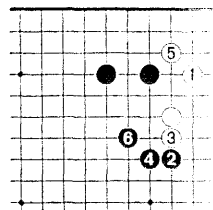
Dia. 10



Dia. 11 ◆



Dia. 12



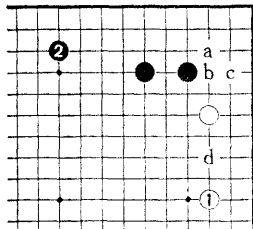
Dia. 13 ◆

Section 2. Extending beneath the Star-Point

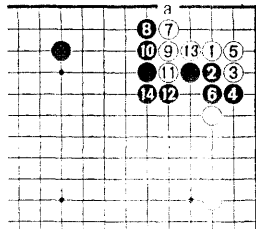
Dia. 14 (joseki). White extends to 1, leaving open the various possibilities in the corner. Black still extends to 2. White now waits for an opportunity to enter at the 3-3 point. Black's aim is to defend at 'b' or 'c', then invade at 'd'. If he invades at 'd' without strengthening the corner, White will dodge to 'a'.

Dia. 15 (invading the corner). White should invade at 1 at a fairly early stage, before Black defends the corner. If Black intercepts with 2 and 4, up to 14 is a joseki. White lays waste to the corner in sente, while Black gains outward influence. If White omits 11, Black 'a' creates a ko. If White omits 13, he dies unconditionally after Black 'a'.

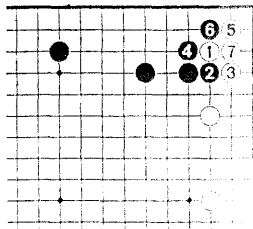
Dia. 16 (joseki). Black blocks at 4 when he attaches more importance to the area at the top. He then without fail makes the atari at 6. Black 2 at 4, letting White connect on the third line, is bad.



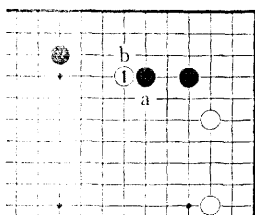
Dia. 14 ◆◆



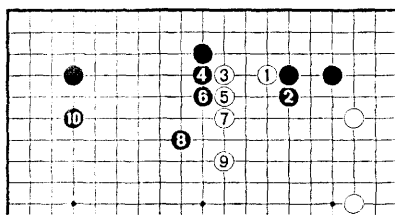
Dia. 15 ◆◆



Dia. 16 ◆◆



Dia. 17



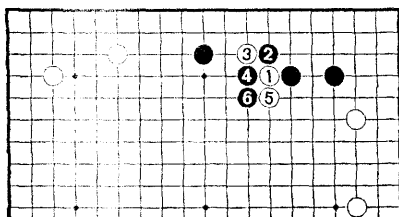
Dia. 18

Dia. 17 (a standard tesuji). Black inevitably solidifies his position at the top when White enters at the 3-3 point. When White prefers to invade at the top, he has the standard tesuji of 1. Black answers at 'a' or 'b', depending on the position on the left.

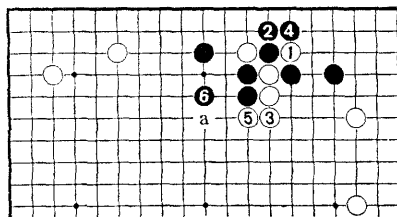
Dia. 18 (Black extends). If Black has a stone (or stones) in the top left corner, he answers at 2. White 3 is about the best continuation for White, so Black attacks with 4 etc., nicely expanding his top left moyo. There are few variations with Black 2.

Dia. 19 (the black hane). Needless to say, the sequence in *Dia. 18* is bad when White occupies the top left corner. In cases like this, Black makes the hane of 2. If 3, Black cuts and pushes.

Dia. 20 (joseki). Next 1 and 3 are correct. The sequence to 6 can be regarded as a middle game joseki. Black safely connects, while White gets central thickness. White will probably play 'a' next.



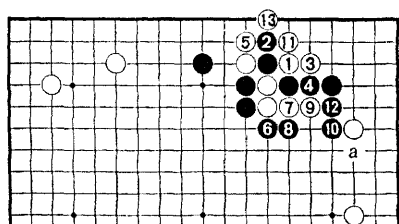
Dia. 19



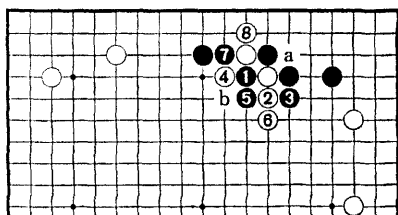
Dia. 20 ♦

Dia. 21 (variation). If White plays 3, he can capture the two stones with 5, but Black sets up a nice squeeze with 6 to 12. After 13, Black plays in (to the left of 1), followed by 'a'.

Dia. 22 (the wrong push). Black 3 is the wrong push—one should push on the side one cuts. White plays 4 to 8, making miai of 'a' and 'b', and the situation is out of control.



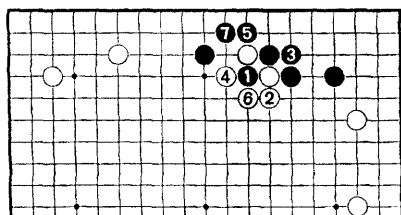
Dia. 21



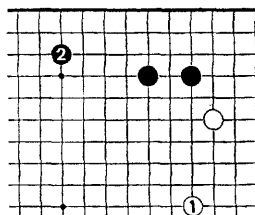
Dia. 22

Dia. 23 (timid). Black 3 is contemptible—this is cowardice under fire. Even though Black connects with 5 and 7, permitting the ponnuki makes this result much inferior to *Dia. 20*.

Dia. 24 (little difference). White may emphasize influence a little more by playing on the star-point when he has a stone on the bottom right star-point. The continuations are virtually the same as when he plays on the third line. Black plays 2 and waits for a chance to strengthen the corner, while White seeks to invade at the 3-3 point.



Dia. 23



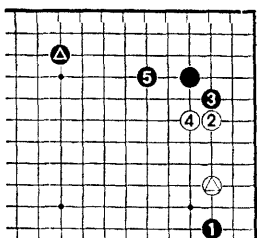
Dia. 24

Section 3. The Diagonal Attachment

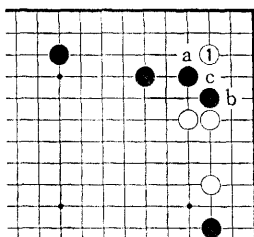
Dia. 25 (standard pattern). The sequence to 5 is often seen when Black has the stone  at the top and White makes the splitting move at  on the side. Black 3 is an efficient move which makes White over-concentrated. However, this does not make the corner black territory.

Dia. 26 (the 3-3 point). The invasion at 1 easily succeeds despite the diagonal attachment. The subsequent variations have all become joseki. Black 'a' in reply emphasizes territory, while 'b' emphasizes attaching on the outside. Black 'c' is possible on occasion.

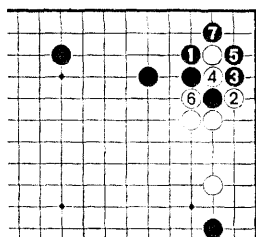
Dia. 27 (territorially inclined). If 1, White is content to play 2. Black 3 is a tesuji. Connecting with 5 and 7 takes the most territory. 6 at 7 is of course impossible. Black can no longer hope to attack White after he captures at 6.



Dia. 25 ◆



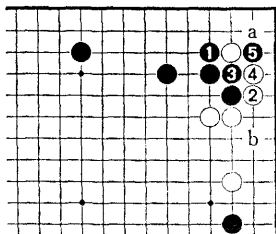
Dia. 26



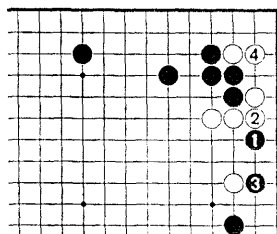
Dia. 27 ◆◆

Dia. 28 (a problem remains). Black 3 is a stronger reply. Going through with 4 and 5 raises a problem—on the one hand White can play 'a', then connect on the edge; on the other hand Black has a severe peep at 'b'. The question of when to play 4 is difficult.

Dia. 29 (variation). If White keeps 4 in *Dia. 28* in reserve, Black is reluctant to peep at 1. He can connect with 3, thus reducing White's territory here, but then White can play 4 in the corner, which is quite a minus for Black. It is easy for White to settle himself if he has an eye in the corner.



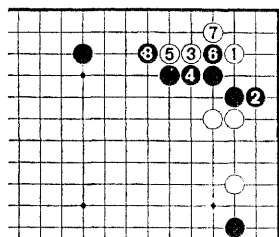
Dia. 28 ◆



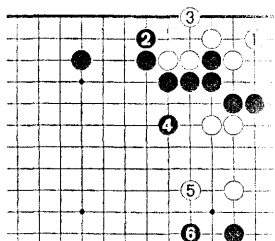
Dia. 29

Dia. 30 (Black intercepts). Black 2 shows a tough attitude—he is prepared to accept a reduction in his area in the corner and at the top in return for attacking the three white stones. The peep at 3 is the vital point. With 6 and 8, Black passes the buck to White, who has two ways to continue.

Dia. 31 (living in the corner). The aim of 1 is to secure life in the corner. Black attacks the weakened white group with 4 and 6. Black has accepted an initial loss for which he must secure compensation by attacking. Success or failure is determined by the continuation here.



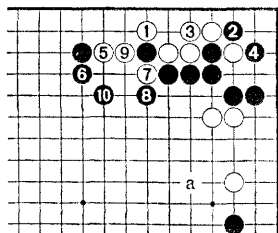
Dia. 30



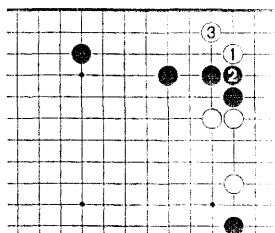
Dia. 31 ◆

Dia. 32 (living at the top). If 1, Black takes the corner and White lives at the top. Attaching at 5 is a tesuji. Living with 7 and 9 is efficient, but blockading with 10 gives Black thickness, while his corner area is not to be despised. White 'a' next is likely.

Dia. 33 (neither fish nor fowl). Black 2 can be a good move on occasion but it is bad shape and not generally to be recommended. White leaves things as they are for the time being. At the right time he plays 3 and lives easily. Black 2 does not defend properly, nor does it have much effect on the outside stones.



Dia. 32 ◆

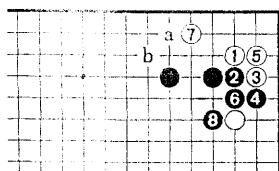


Dia. 33

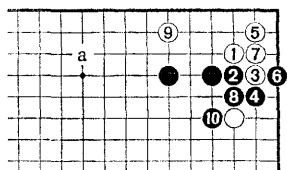
Section 4. Entering at the 3-3 Point

Dia. 34 (joseki). Entering immediately at 1 under the one-space enclosure, without any special reason for doing so, is inconceivable. White mainly switches to this point when Black makes a pincer. Be that as it may, the continuation to 7 is a joseki. Black 8 is thick—attaching at 'a' is also possible. Black 'b' is too mild.

Dia. 35 (variation). White 5 permits an atari but it enables White to extend to 9. This is a feasible approach when Black has a stone at 'a'. Whatever happens, Black must give atari at 6. If one is afraid of ko, one should take up another game.



Dia. 34 ♦♦



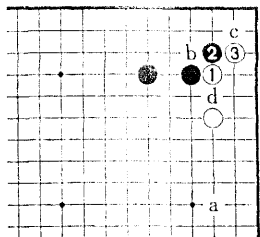
Dia. 35 ♦

Section 5. The Contact Play

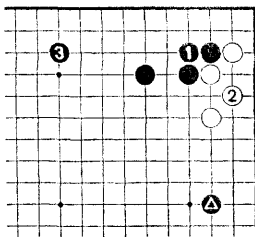
Dia. 36 (getting settled). White 1 and 3 are a device for getting settled when Black makes a pincer at 'a'. As with the 3-3 invasion, this is rarely played on its own. Black can answer at 'b', 'c' or 'd'.

Dia. 37 (simplicity first). Let us assume that there is a pincer at $\triangle$. Black 1, which above all keeps things simple, is a good move for weak kyu players. There are no complications, but one cannot deny that the effectiveness of $\triangle$ is reduced when White gets nice shape with 2.

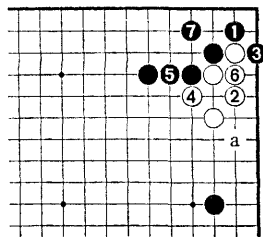
Dia. 38 (mutual satisfaction). Black 1 is a severe move. It looks risky because of all the cutting points, but White has no way of counterattacking. Black 3 is also an unyielding move. Up to 7 is a joseki. Both can be satisfied—White makes good shape, while Black strengthens the corner and has some potential for attacking White at 'a'.



Dia. 36



Dia. 37 ♦

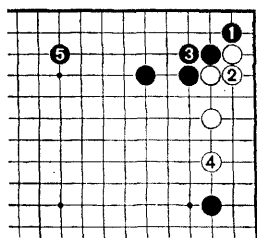


Dia. 38 ♦

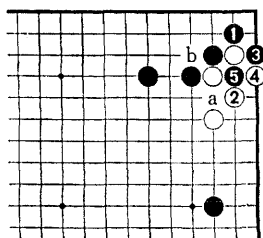
Dia. 39 (one move difference). White 2 lacks resilience—he has been overcome by Black's fighting spirit. White has to add a move at 4, so Black switches to 5, getting an adequate result. The black pincer stone on the right seems to have lost its effectiveness, but it is thanks to this pincer that Black gets his nice shape at the top.

Dia. 40 (large ko). Blocking at 1 is worthless if one does not give atari at 3—this move is absolutely necessary. If White plays ko with 4, he cannot hope to find a ko threat big enough to prevent Black from capturing at 'a', which is a terrible loss for White. If 4 at 5, Black connects at 'b'.

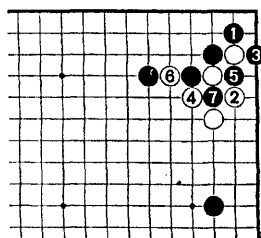
Dia. 41 (a small ko). White 4, in response to 3, makes correct shape. If 5, a ko results, but the difference is that Black cannot resolve this ko with one move. In other words, the ko is not so serious for White.



Dia. 39



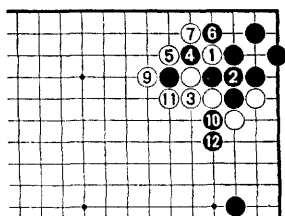
Dia. 40



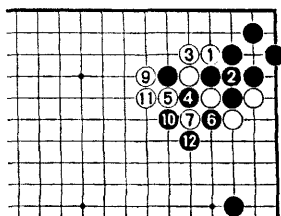
Dia. 41

Dia. 42 (division). Furthermore, when the ladder is favourable, White can even give up the ko in *Dia. 41* and play 1 and 3. The continuation is a one-way street. Black gets a large area but White gets sente.

Dia. 43 (good for Black). If the ladder is unfavourable, White connects at 3, but this is not interesting. Black cuts at 4 and the rest is also a one-way street. Black gets a magnificent ponnuki in the centre with 12—White's result is much inferior to *Dia. 42*. It would be better to play ko as in *Dia. 41* and at least get two moves elsewhere.



Dia. 42
⑧ connects

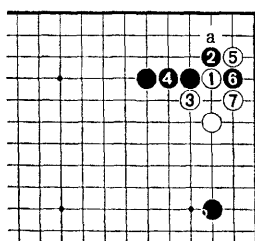


Dia. 43
⑧ connects

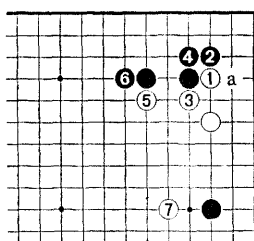
Dia. 44 (contact play+hane). Continuing with the hane at 3 is also possible. Black 4 is the only move. A ko with 6 and 7 is then inevitable. White has the harder time of it here, so Black must not be afraid of the ko. If Black plays 6 at 'a', he will not be able to win however many handicap stones he has.

Dia. 45 (submissive). Black 4 may be solid but it is inefficient. This time White does not play ko but will probably settle himself lightly by attaching at 5, then capping at 7. If Black plays 'a', then captures, 4 will become an unnecessary move.

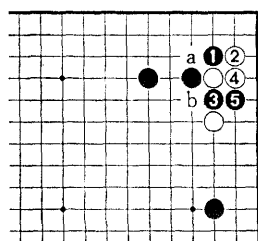
Dia. 46 (hard-line). Answering with 3 and 5 is the toughest response. This settles the shape willy-nilly and the result cannot be bad for Black. This way of playing paradoxically simplifies the position. White continues with 'a' or 'b'.



Dia. 44



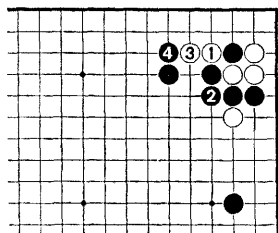
Dia. 45



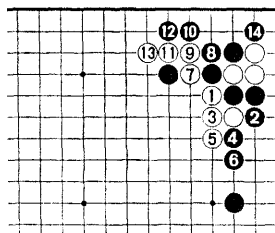
Dia. 46

Dia. 47 (straightforward). White 1 is simplicity itself. White cannot push through below 3 and cut because of shortage of liberties, so Black gets strong outward influence. Thus, although White lives in sente in the corner, Black is satisfied.

Dia. 48 (Black's large profit). If White cuts at 1, Black calmly turns at 2. If 3, 4 and 6 follow. White now seems to have little choice but to play 7 and 9, abandoning the corner. Although he permits 13, Black captures the three stones with 14 and has secured more than 20 points in profit.

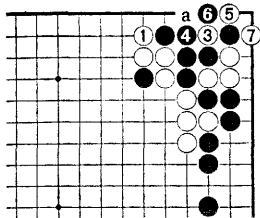


Dia. 47 ◆



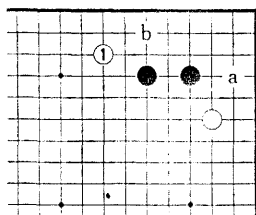
Dia. 48 ◆

Dia. 49 (two-step ko). If Black simply plays 12 at 14 in *Dia. 48*, White blocks at 1. If Black does not answer, White gets a two-step ko with the standard sequence to 7. This is annoying as it is a “flower-viewing” ko for White. If 6 at 7, White gets a proper ko with ‘a’.

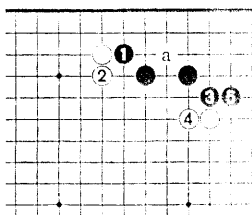


Dia. 49

② elsewhere



Dia. 50

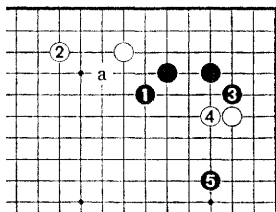


Dia. 51

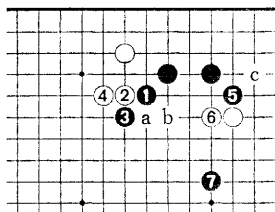
Section 6. White's Checking Extension

Dia. 50 (open-skirted). In handicap games White almost invariably makes the checking extension at 1. Apparently the weaker player gets rather apprehensive at this point as his formation is open on both sides—White threatens to slip in at ‘a’ and ‘b’.

Dia. 51 (in fear and trembling). Cowardice makes Black hasten to defend with 1 to 5, but this makes one wonder what was the point of the one-space jump. White can still aim at playing in at ‘a’, while letting White extend at 2 and 4 is a big minus.



Dia. 52



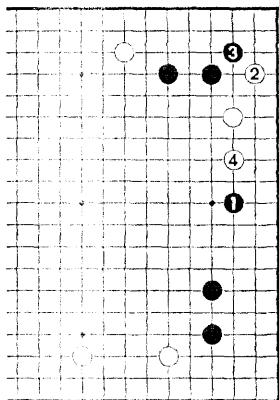
Dia. 53

Dia. 52 (the diagonal move). The mistake arises from thinking that the one-space jump is weak. On the contrary, these two stones are strong, so Black should be thinking about attack. Black 1 is a good, calm move which threatens to press at ‘a’. If White 2, Black seizes the initiative on the right with 3 and 5.

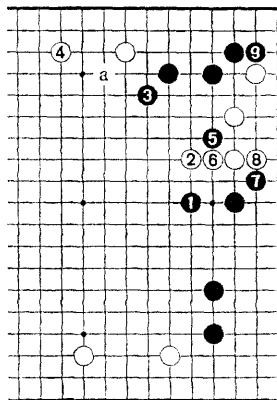
Dia. 53 (not taken in). White plays 2 and 4 to create a cutting point at ‘a’ in the hope that Black will connect there and give White sente. Black is not taken in and instead makes the good attacking moves of 5 and 7. If White ‘a’, Black plays ‘b’, capturing the two white stones on a large scale. Black 5 at ‘a’ is too mild as White runs at ‘c’.

Dia. 54 (the pincer on the right). If Black has a one-space enclosure at the bottom right, in a 4-stone game, for example, Black 1 is a good combination of pincer and extension. White will probably take root with 2 and 4.

Dia. 55 (Black doing well). This is a sample continuation. Permitting 'a' simplifies the game too much, so White has to answer 3 at 4. Black plays the nicely-timed combination of 5 and 7, then blocks at 9. Black is taking profit while attacking and has no complaints.



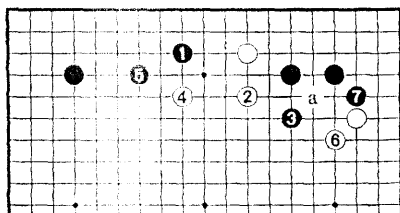
Dia. 54



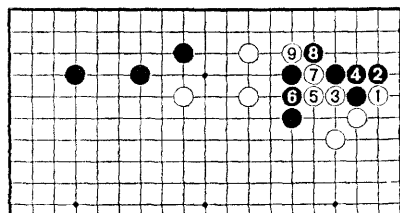
Dia. 55

Dia. 56 (a fuseki joseki). When Black has a star-point stone at the top, as in a four-stone game, Black 1 is a powerful pincer. The sequence to 7 could be called a fuseki joseki. Black 7 defends against the peep at 'a'.

Dia. 57 (an unreasonable cut). Continuing with 1 to 5 is unreasonable. Black can connect at 6...



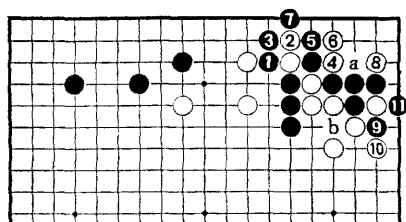
Dia. 56 ♦♦



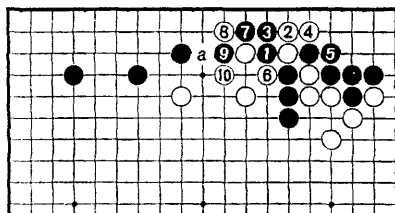
Dia. 57

Dia. 58 (failure). White is unable to pull off anything in the corner. Black 9 and 11 make miai of 'a' and capturing on the right, beginning by squeezing with 'b'.

Dia. 59 (reckless). White can get a ko with 4 to 8 but can hardly expect to win it. Black of course answers 10 by taking the ko but he will even have time to connect at 'a'.



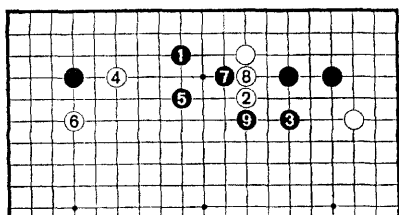
Dia. 58



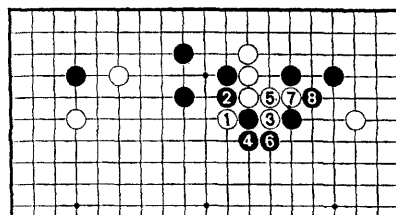
Dia. 59

Dia. 60 (sudden attack). Splitting Black into two with 4 is too reckless. Black 5 is natural. If White 6, Black launches a sharp attack with 7 and 9.

Dia. 61 (sealed in). White struggles with 1 etc. but is unable to break through. His group does not die but scrambling for life inevitably strengthens Black and lets him establish supremacy.



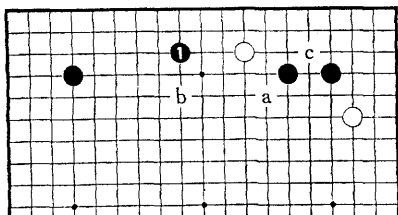
Dia. 60



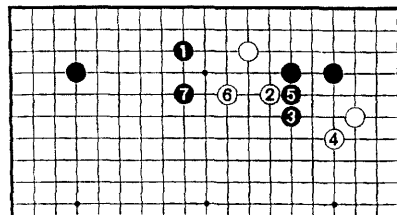
Dia. 61

Dia. 62 (a switch in strategy). Let us look at the various other options White has when Black plays 1. The possibilities include 'a', 'b' and 'c'.

Dia. 63 (White presses). If 2, Black makes shape with 3, then connects solidly at 5 in answer to 4. When White makes shape with 6, Black chases him out with 7. White cannot push through at 5 and cut instead of 4.



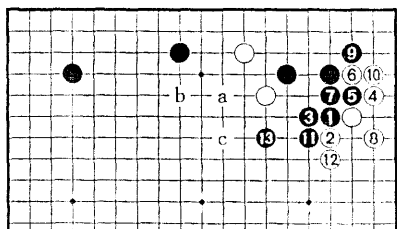
Dia. 62



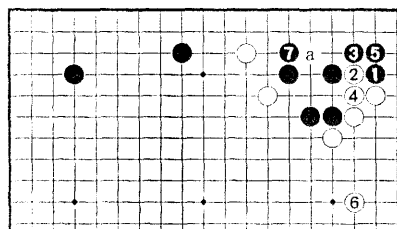
Dia. 63 ♦

Dia. 64 (steady). Black 1 and 3 are solid moves. Black leans on White here preparatory to attacking White at the top. Up to 12 is a joseki. Black takes the central point of 13 and pursues White with White 'a', Black 'b', White 'c'.

Dia. 65 (profit). Instead of 5 in *Dia. 64*, the more territory-oriented move of 1 is also possible. White forces with 2 and 4 before extending to 6. Black attacks while solidifying his territory with 7. If he omits 7, White 'a' is a nuisance.



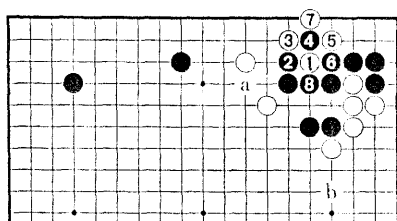
Dia. 64 ♦



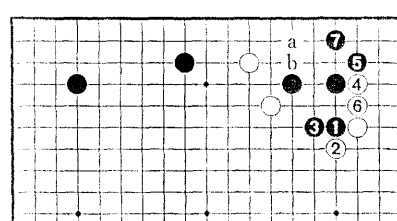
Dia. 65 ♦

Dia. 66 (tesuji answer). If White peeps immediately at 1, omitting the extension on the right, Black blocks at 2, then makes the tesuji cut at 4. Black 8 makes miai of 'a' and 'b', so Black's advantage is beyond dispute.

Dia. 67 (secure). If White 4, Black secures himself with 5 and 7. Making shape with 7 is a move worth remembering. If White 'a', Black answers at 'b' and is quite unaffected.



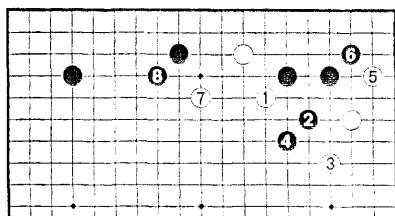
Dia. 66



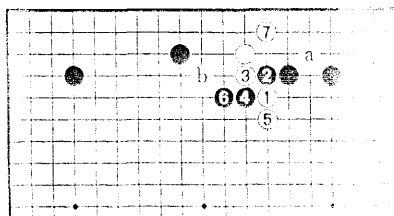
Dia. 67

Dia. 68 (the sake bottle). Black 2, nicknamed the sake bottle shape, is regarded as an inefficient shape but it should not necessarily be condemned. The sequence to 8 can be expected and this is reasonable for Black.

Dia. 69 (mischief-making). If Black 2 and 4, a fight starts. Black's aggressiveness can be commended, but White 7 makes miai of 'a' and 'b', so perhaps Black is creating unnecessary trouble for himself.



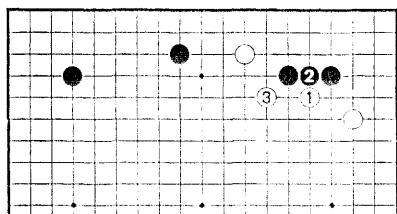
Dia. 68



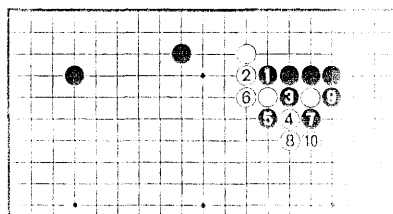
Dia. 69

Dia. 70 (a trick move). The combination of 1 and 3 is a trick move. The idea is to make Black think that he has been hemmed in, but White's shape is actually full of holes.

Dia. 71 (tricked). Black 1 and 3 seem to be alright, as Black gets a double atari with 7, but this is just what White wants. He seals Black in nicely with 10.



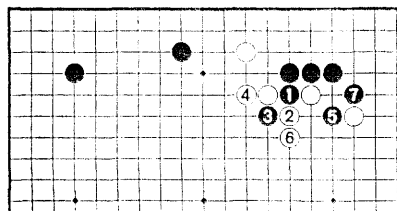
Dia. 70



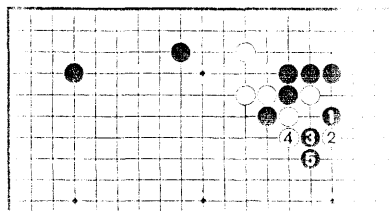
Dia. 71

Dia. 72 (foiling the trick play). Black must simply push through at 1 and cut at 3. Black 5 is the vital point—White is unable to resist, so Black secures a large profit with 7. If Black plays 5 one space to the left, this reverts to the trick play.

Dia. 73 (White in trouble). If White 2, Black has a severe counter at 3. With Black 5, the situation is out of White's control.



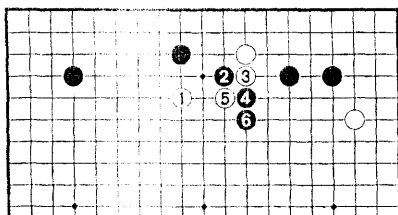
Dia. 72



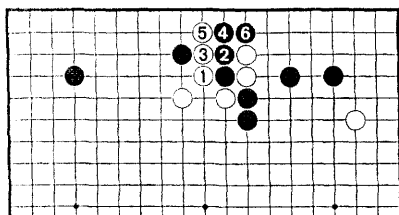
Dia. 73

Dia. 74 (the capping play). White 1 is the kind of vague move typical of handicap Go. Black's best response is to try and settle the shape. He attacks strongly with 2 and 4...

Dia. 75 (good for Black). White has no scope for variation when Black makes the severe attack in *Dia. 74*. White 1 is a resourceless move but this is about all that White can do. Capturing two stones with 6 is adequate for Black.



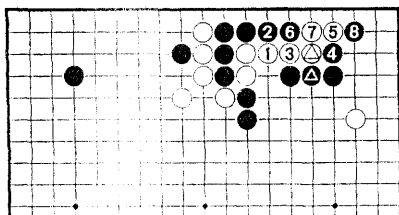
Dia. 74



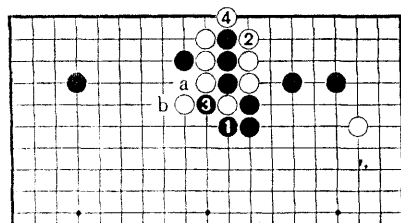
Dia. 75

Dia. 76 (no potential). There is no life left in the two white stones. Even assuming that White has exchanged  for , playing out with 1 does not work as Black wins the fight. If 6 at 8, White 6 causes an upset.

Dia. 77 (caution required). If Black attempts to force with 1 before capturing, White switches to 2. If Black 'a' after 4, White takes the three stones, Black recaptures, White 'b'.



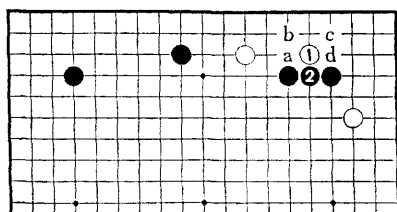
Dia. 76



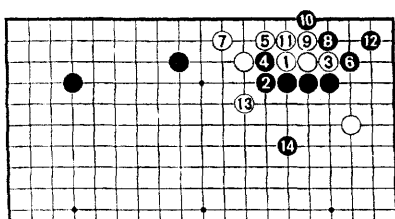
Dia. 77

Dia. 78 (White peeps). White 1 looks like a nasty move but there is nothing to be afraid of. Black 2 is the only move. Next White has 'a', 'b', 'c', 'd' etc.

Dia. 79 (set pattern). If 1, 2 is absolutely necessary. Black secures the corner, then develops nicely with 14.



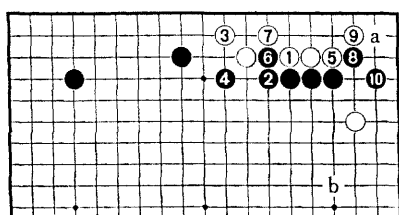
Dia. 78



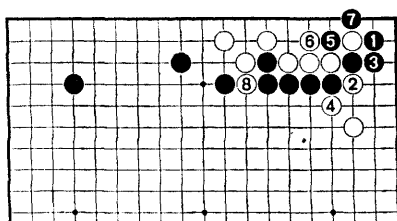
Dia. 79 ◆

Dia. 80 (good for Black). If White answers 2 at 3, pressing at 4 keeps things simple. Black 10, making miai of 'a' and 'b', is a good move. This result is favourable for Black.

Dia. 81 (breakthrough). Black 1 instead of 10 in *Dia. 80* is a careless overplay. White cuts at 2, then pushes through at 8—Black cannot block him.



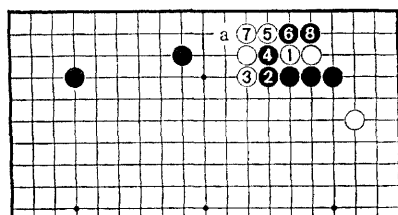
Dia. 80



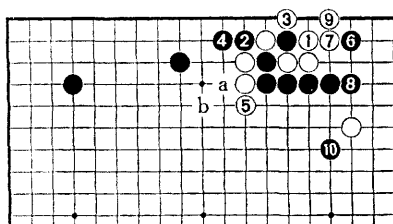
Dia. 81

Dia. 82 (good for Black). If White pushes up at 3, Black cuts. Capturing two stones with 8 easily gives him a favourable result. Black 6 at 7, letting White capture a stone with 'a', is bad even though Black still gets the two stones.

Dia. 83 (a tough fight for White). If White 1, Black cuts him into two with 2 and 4. This is clearly unreasonable for White. In the sequence to 10, he looks like being subjected to a double attack. If White 5 in the corner, Black 5, White 'a', Black 'b'.



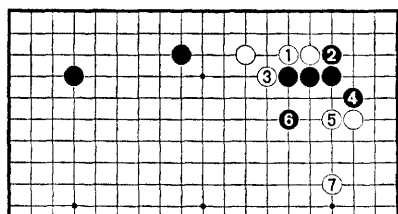
Dia. 82



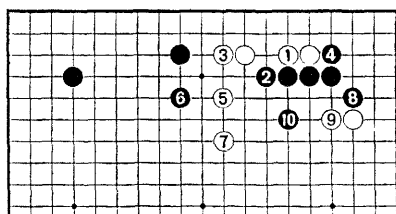
Dia. 83

Dia. 84 (not enough for Black). Black 2 is bad as it permits White 3. This makes things easy for White and he now has time to extend to 7. 3 is the vital point.

Dia. 85 (good for Black). If 3, Black blocks at 4. White has poor eye-shape. Black defends the corner with 8 and prevents White from connecting with 10. The position is easy for Black.



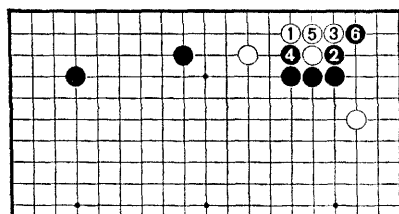
Dia. 84



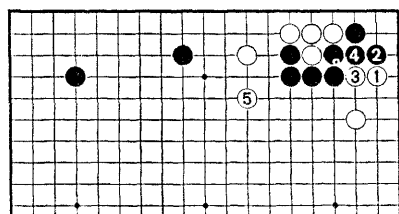
Dia. 85

Dia. 86 (White's diagonal move: 1). When White plays 1, the weaker player invariably feels impelled to defend the corner, for example, with 2 to 6. Actually this is just what White wants.

Dia. 87 (a pleasant prospect). White continues by forcing with 1 and 3, then jumps to 5. This is not of course unfavourable for Black. However, White's interest is kindled by the fact that Black only has one eye in the corner.



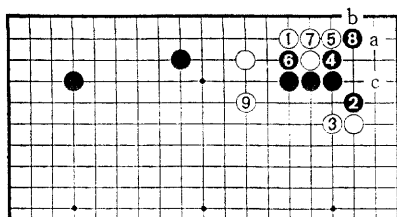
Dia. 86



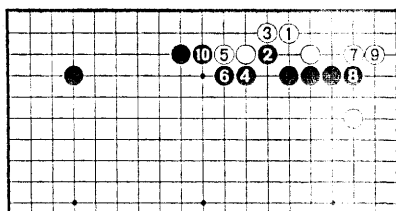
Dia. 87

Dia. 88 (not secure). If, therefore, Black plays 2, the sequence to 9 follows. The corner is not safe, however, because of White 'a', Black 'b', White 'c'.

Dia. 89 (plastering the outside). If White 1, Black should not worry about the corner. Sealing White in by forcing with 2 and 4 is the simplest approach. Black permits 7 and 9, but he gets a wall of steel with 10.



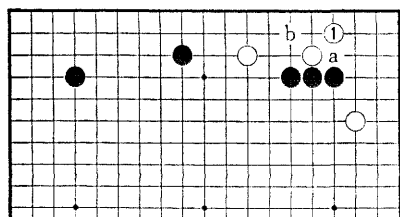
Dia. 88



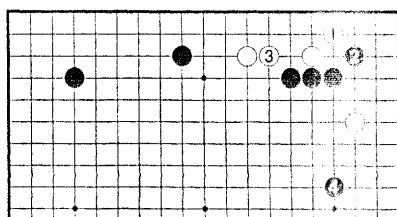
Dia. 89

Dia. 90 (White's diagonal move: II). White 1 is also an attempt to exploit the weaker player's attachment to the corner. If Black 'a', White 'b', the position reverts to *Dia. 86*.

Dia. 91 (a good answer). Black 2 is a good answer. White has to reinforce at 3, so Black attacks at 4, making the position easy for him.



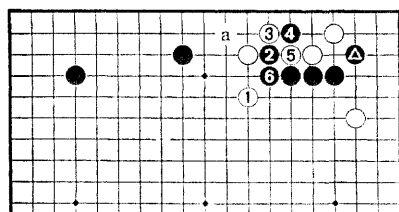
Dia. 90



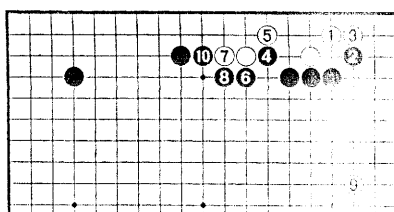
Dia. 91

Dia. 92 (separated). White 3 in *Dia. 91* is the proper move. If White 1, Black strikes with the tesuji of 2 and 4. White can cut with 5, but now Black  shows its true worth. White's forces are separated.

Dia. 93 (plastered again). If White picks away at the corner with 3, Black seals him in with 4 etc. If Black plays first at the top after 10, White is reduced to barely two eyes.



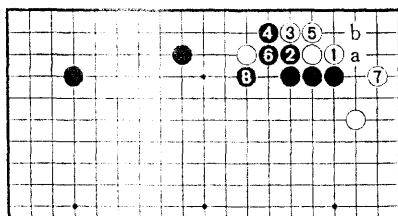
Dia. 92



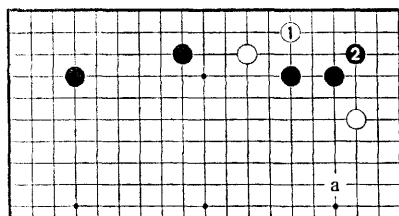
Dia. 93

Dia. 94 (simplicity). Black 2 is a simple way to answer 1, though blocking at 'a' is also possible. The sequence to 8 is the essence of simplicity. White 7 is a tesuji—if Black 'a', White 'b'.

Dia. 95 (mediocre). White 1 is hopeless. Black 2 makes the threat of 'a' more severe. One has no right to take White if one makes moves like 1.



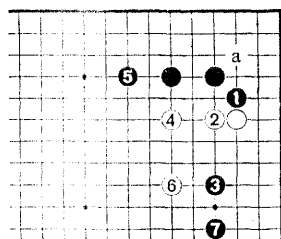
Dia. 94 ♦



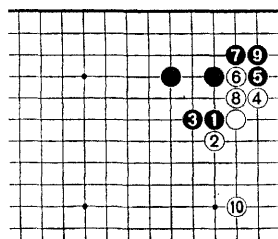
Dia. 95

Dia. 96 (White plays elsewhere). If White does not continue after the approach move, Black attaches at 1, getting White to make himself heavy with 2, then attacks at 3. The exchanges of 4 for 5 and 6 for 7 are both bad for White—one has to make negative moves such as these when one is under attack. So long as the attack continues, it is difficult for White to invade at 'a'.

Dia. 97 (an elementary mistake). Black must not attach at 1 when White plays elsewhere. Beginners often think that contact moves are severe but this is a basic mistake. Attaching normally helps the opponent to strengthen himself. White settles himself easily in the sequence to 10.

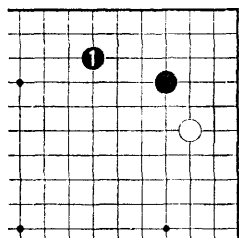


Dia. 96



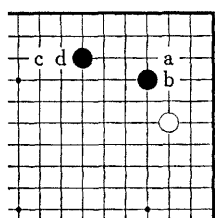
Dia. 97

CHAPTER II THE LARGE KNIGHT MOVE

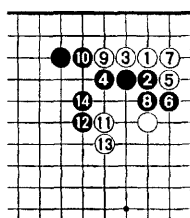


Black 1 is the most orthodox move. While the one-space jump aims at attacking, Black 1 aims at guarding the corner area.

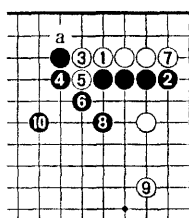
Dia. 1 (White's continuations). White most often enters at 'a'. White plays 'b' to settle himself when Black makes a pincer. White 'c' and 'd' are mainly seen in handicap Go.



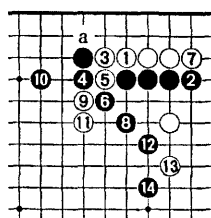
Dia. 1



Dia. 2



Dia. 3



Dia. 4

Section 1. Entering at the 3-3 Point

Dia. 2 (the basic pattern). Since Black is trying to take the corner area, White tries to prevent this with 1. Up to 14 is a joseki.

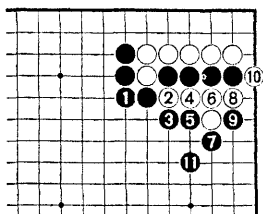
Dia. 3 (mistake in order). Crawling at 1 before making the hane is wrong, as Black promptly counters at 2. With 4 to 10 he gets a better result than in *Dia. 2*. Black 'a' is sente.

Dia. 4 (unreasonable for White). White 9 is unreasonable. Black applies pressure on the right with 12 and 14, while also threatening the two centre stones. Black is strong at the top as 'a' is sente.

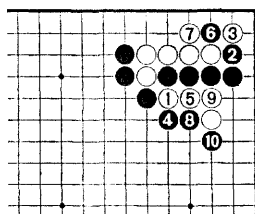
Dia. 5 (suitable for handicap Go). Black can also play 8 in *Dia. 4* at 1. White naturally cuts at 2 but Black sacrifices his four stones. The sequence to 11 cannot be varied and would be adequate in a handicap game.

Dia. 6 (the cut). What if White cuts at 1 without blocking in the corner? After 2 and 4, Black makes a cut at 6—this cut is a magic charm. After 7, Black fearlessly starts the capturing race.

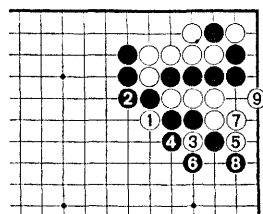
Dia. 7 (sacrifice). White only has two liberties, so he has to extend them with the sequence from 1. The moves to 6 are inevitable. If 7, Black blocks at 8. White wins the fight with the nice move of 9, but Black gets sente and the result is much better for him than *Dia. 5*.



Dia. 5



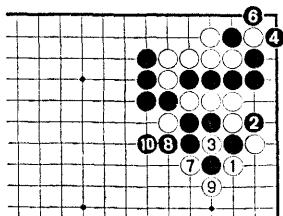
Dia. 6



Dia. 7

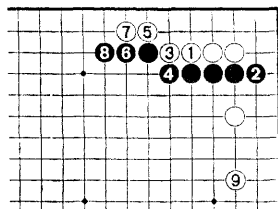
Dia. 8 (a large win for Black). If White plays 7 in *Dia. 7* at 1, Black resolutely challenges him to a ko with 2. He has one absolute ko threat at 4, thanks to cutting earlier. White has no ko threats, so he has to connect at 5, but capturing the corner gives Black the game.

Dia. 9 (lacking forcefulness). Blocking at 4 is unsatisfying once Black has gained a chance to counterattack with 2. White settles himself in sente, then switches to 9. This is not of course unfavourable for Black, but it certainly represents a wasted opportunity.



Dia. 8

⑤ connects

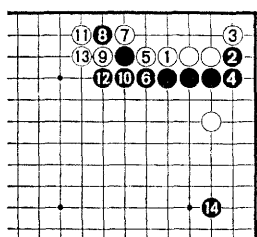


Dia. 9

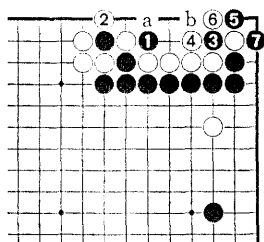
Dia. 10 (another approach). The combination of 2 and 4 is another way to counterattack. White has no choice but to play 5 and 7, but Black builds up a magnificent position. White's area is not so large.

Dia. 11 (an endgame tesuji). Black can get a ko with the standard sequence to 7. It may be a two-step ko but it is a "flower-viewing" one for Black. White has five stones at stake, so he generally has to submit with White 'a', Black takes the ko, White 'b'.

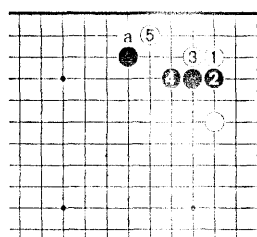
Dia. 12 (a variation). 1 to 4 is forced. In handicap games White sometimes tries the artful move of 5. The idea is to induce Black to block at 'a'



Dia. 10



Dia. 11

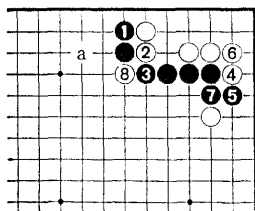


Dia. 12

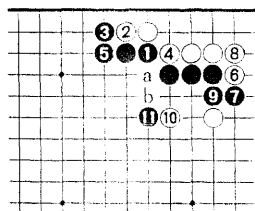
Dia. 13 (the cut). If 1, White plays 2 to 6, then makes a cut. Black 'a' is the standard response in this shape and is not unfavourable. However, given the disparity in strength in a handicap game, there is considerable scope for White to try something tricky.

Dia. 14 (set pattern). Black 1 avoids complications. The moves to 11 are likely. Black attaches at 11 not because he is worried about White cutting at 'a' but in order to prevent him from peeping at 'b'.

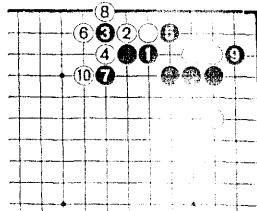
Dia. 15 (tricked). White may try to trick Black with 4. 5 shows that Black has been confused by this unexpected move. Capturing the two corner stones does not make up for permitting White the ponnuki. White gets nice shape with 10.



Dia. 13



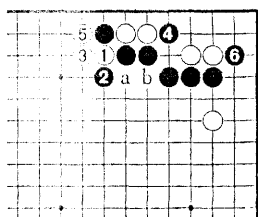
Dia. 14



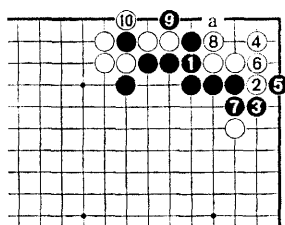
Dia. 15

Dia. 16 (good for Black). Black must give atari at 2 before playing 4. White's shape is now not nearly as good as in *Dia. 15*. With 6 Black gets a favourable result. However, if White cuts at 'a', he must answer at 'b'.

Dia. 17 (tricked). Black must make a hane at 6 in *Dia. 16* to capture the corner stones. If he connects at 1, the corner is resurrected with 2 and 4. White gets unconditional life with 8 as White 'a' is sente.



Dia. 16

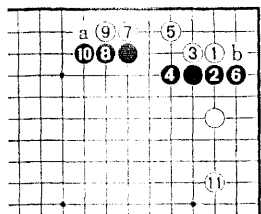


Dia. 17

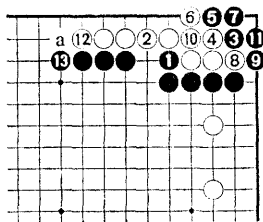
Dia. 18 (the diagonal move). White plays 5 in the hope that Black will make a mistake in answering. Black 6 is the correct response. White lives in sente with 7 and 9, then extends at 11, but his position is regrettably low. The exchange Black 'a'-White 'b' is Black's privilege.

Dia. 19 (settling the shape). Besides blocking (at 12), settling the shape with 1 is also a strong move. White has to connect at 2 to prevent Black from wedging in there, so Black jumps in at 3 and the corner is transformed into black territory, even if only one point. After 13, Black 'a' is sente, but it is painful for White to crawl at 'a' to forestall this.

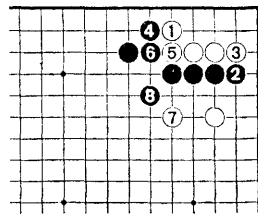
Dia. 20 (shrinkage). If White blocks at 3, Black continues with 4. Black fixes up his shape with 8 in answer to 7, getting an adequate result. Because he lost the chance to play hane at 2 and connect in sente, White's corner has shriveled up. As it stands it is not completely alive.



Dia. 18 ♦



Dia. 19

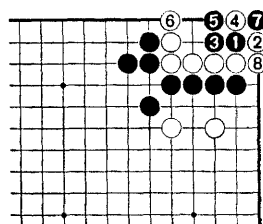


Dia. 20

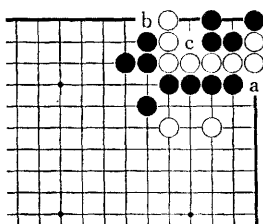
Dia. 21 (ko). The corner position is nicknamed a "ten thousand year" ko. For clarity the whole sequence is shown, but Black need be in no hurry to capture at 7. White is helpless to resolve this position on his own.

Dia. 22 (a burden for White). There is nothing that White can do. Black can connect the ko to get seki or he can fill at 'a' and 'b' on the outside, then play 'c' in order to capture. It thus takes three moves to set up a proper ko, while it is White's turn to take, so this is a fairly distant prospect. Nonetheless, it is a burden for White.

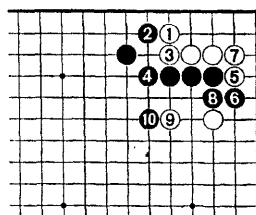
Dia. 23 (Black dissatisfied). Answering immediately at 2 is too blunt and is ineffective. White plays 3 to 9, whereupon Black plays 10, but Black has been outplayed. White's corner group is solidly alive and Black has no sente moves against it, so he is dissatisfied.



Dia. 21



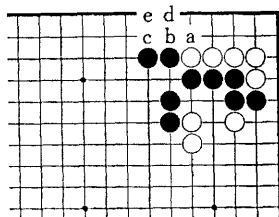
Dia. 22



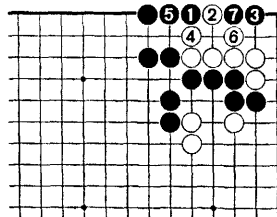
Dia. 23

Dia. 24 (the forcing moves). Black is dissatisfied with the result in *Dia. 23* because he has no sente moves against the corner. In this position (the basic pattern of *Dia. 2*), playing the hane at 'a' plus connection at 'b' is sente, as also of course is simply playing at 'b'. However, 'c', 'd' and 'e' are also sente. If White ignores 'e'—

Dia. 25 (ko). Black 1 is a tesuji, after which 3 is the vital point. 4 and 6 are best but Black starts a ko with 7. Because of the various black sente moves shown in *Dia. 24*, White's freedom of action at the top is restricted, so this is why Black is dissatisfied with the result in *Dia. 23*.



Dia. 24

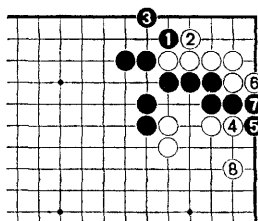


Dia. 25

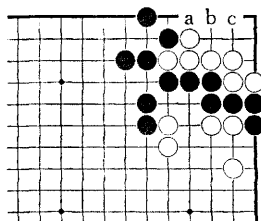
Dia. 26 (timing). Black must of course carefully consider the timing of his sente moves at the top. If he facilely plays 1 and 3, White will play 4 and 6 and probably dispense with an extra move in the corner. The corner is almost safe.

Dia. 27 (ko potential). By 'almost safe', we mean that while Black can get a ko with 'a'-White 'b'-Black 'c', he suffers so much damage if he loses the ko that it is not easy for him to start it.

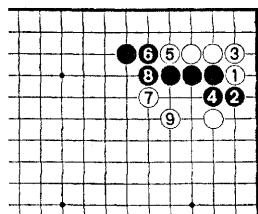
Dia. 28 (submission). The moves to 6 are correct, but 7 is not the correct order. Black 8 is a common mistake which lets White get away with his mistake by playing 9. Black has been humiliated.



Dia. 26



Dia. 27

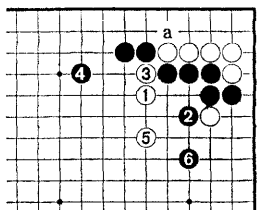


Dia. 28

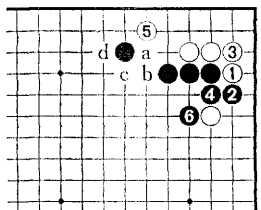
Dia. 29 (counterattack). Fighting spirit demands that Black counter at 2. With 4 and 6, he need have no worries about the fight, while White is hard put to look after his floating stones. When a fight like this starts, being able to play the hane at 'a' plus connection in sente is very helpful.

Dia. 30 (not to White's liking). White 5 is a fake move. Black can answer at 'a', thus reverting to *Dia. 14*, but the hane at 6 shows good fighting spirit. If White 'a', Black 'b', White 'c', Black replies with 'd'.

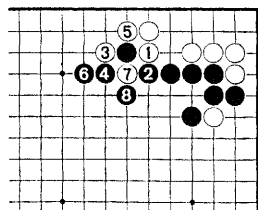
Dia. 31 (imposing). Continuing with the combination of 1 and 3 is too petty. Even though Black permits 7, he is not in the least concerned about the cutting points in his shape after 8. Black 4 at 5 is bad, as White cuts at 7. In this result Black gets an imposing position.



Dia. 29

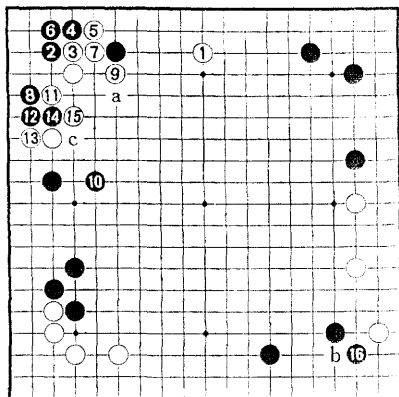


Dia. 30

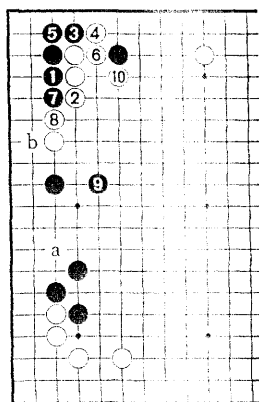


Dia. 31

Ref. Fig. 14. Black entered at 2, then played 4 and 6 immediately. The sequence to 9 is also a joseki. If White plays 9 at 15 or the sequence White 11, Black 12, White 14, he ends in gote, so Black will start a fight by jumping to 'a'. White 13 was an overplay. Since Black had already invested a move at 10, I should have connected at 14 with 13, letting Black cross under at 13, then hastened to attach at 'b'. The cutting point remaining at 'c' made this a poor result for White.



Ref. Fig. 14
17th Nihon Ki-in Championship, Game 2 (1969)
White : Ishida ; Black : Ohira



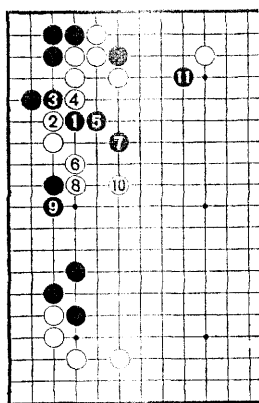
Dia. 32

Dia. 32 (supplement). Black began with 4 and 6 in the Figure because following the usual joseki with 1 lets White build thickness. In order to prevent White 'a', Black cannot omit 9. Moreover, White 'b' is sente, so some potential remains for attacking the black group beneath.

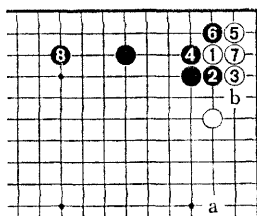
Dia. 33 (chance to fight). Concerning Black 10 in the Figure, Ohira commented: "I should have started a fight by cutting at 1. The sequence to 10 can be expected, so I can then play 11, with reasonable prospects."

Dia. 34 (variant). When White plays 3 immediately, blocking at 4 is also possible, provided of course that there is no black pincer at 'a'. Black develops quickly with 6 and 8. Black must play 4 at 'b' when he has a pincer at 'a'.

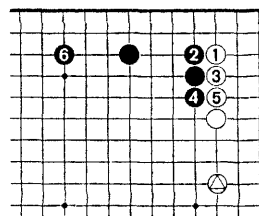
Dia. 35 (switch). Intercepting is not very effective when White has extended to ⑤. In this case the wisest thing to do is simply to let White connect by giving way at 2. Black 4 is absolutely necessary—White must not be allowed to play a hane here.



Dia. 33



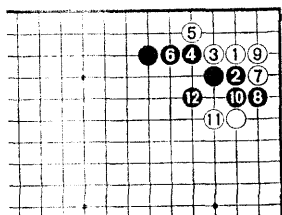
Dia. 34 ◆



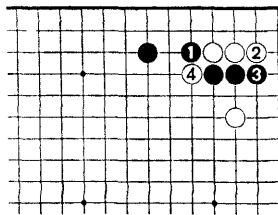
Dia. 35

Dia. 36 (a joseki but . . .). Blocking at 4 is a questionable move. Of course, if White answers at 5, there is no problem. Black connects at 6 and the sequence to 12 is regarded as a joseki. However, White will not necessarily respond so peacefully.

Dia. 37 (difficult). The moment Black creates a cutting point in his own shape by blocking at 1, White may descend to 2, then answer 3 by cutting at 4. Playing hane at 3 plus connecting at 2, then cutting at 4 is also possible. Both variations are difficult, so in a handicap game the chances are that Black will be outwitted. Black 1 at 4 is the proper move.



Dia. 36 ◆

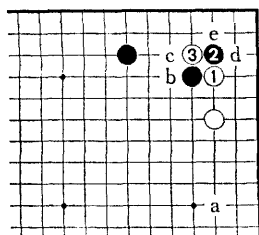


Dia. 37

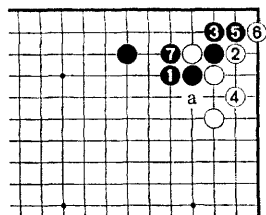
Section 2. The Contact Play

Dia. 38 (getting settled). The contact play of 1 is a way of getting settled when Black makes a pincer at 'a'. Black 2 is natural, whereupon White 3 is a tesuji with the large knight move. Black 'b' and 'c' in reply are correct. Black 'd' and 'e' are easily taken advantage of by White.

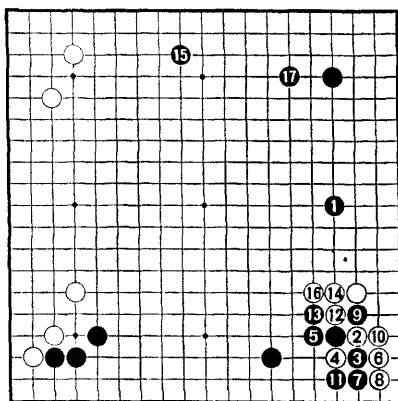
Dia. 39 (the basic pattern). Black 1 follows the proverb: extend one when crosscut. Black 5 is a key point which cannot be ceded to White. Up to 7 is the basic pattern. White has used his sacrifice stone to fix up his shape in sente. Keeping White 6 in reserve, with the intention of expanding at 'a', is also possible.



Dia. 38



Dia. 39 ♦♦



Ref. Fig. 15

26th Honinbo League (1971)

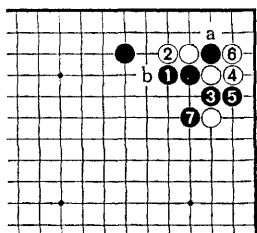
White : Fujisawa Shuko ; Black : Ishida

Ref. Fig. 15. White played 2 and 4 because simply entering at the 3-3 point simplifies the game too much. White 8 was a Shuko-like move. The sequence to 14 was forced. Black has sente so he can have no reason to be dissatisfied. On the other hand, White has thickness and has effectively reduced the influence of Black's pincer at 1. White 16 also illustrates Shuko's fondness for thickness.

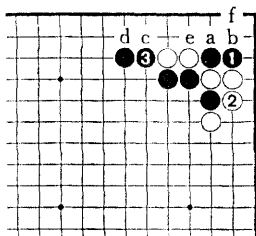
Dia. 40 (White crawls). Since Black is aiming at simplicity, White may try to complicate matters by crawling at 2, but actually Black welcomes this. There are two way of answering. If Black wants outward influence, he plays 3 to 7, getting nice shape. White cannot aim at 'b' because of Black 'a'.

Dia. 41 (profit). If Black prefers actual profit, he plays 5 in *Dia. 40* at 1, then captures two stones with 3. This result is adequate for Black. There is no potential remaining in the two white stones. If White 'a', Black 'b', White 'c', Black 'd', White 'e', it all comes to nothing because of Black 'f', which settles the issue.

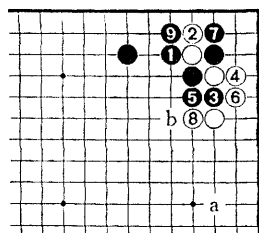
Dia. 42 (Black gives atari). Black 1 is severer than the extension in *Dia. 39*. Connecting at 5 is the vital point. If 6, White has no choice but to push at 8, so Black captures the two stones. If next White 'a' or 'b', Black switches elsewhere.



Dia. 40.



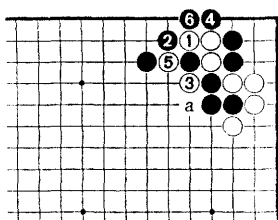
Dia. 41



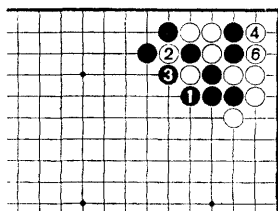
Dia. 42 ♦

Dia. 43 (the ladder). If White turns at 1, Black is happy to block at 2. He squeezes with 4 and 6, then gets a ladder with 'a'. However, even if this ladder is unfavourable, Black has an alternative.

Dia. 44 (equal). Black plays at 1 when the ladder favours White. White cannot connect in answer to 3, so Black captures two stones in sente. This result is regarded as equal but Black is extremely thick, so this will make the rest of the game easy for him, especially in a handicap game.



Dia. 43

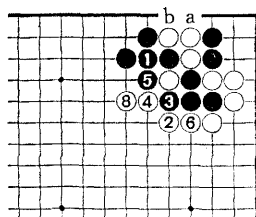


Dia. 44 ♦
⑤ takes 2 stones

Dia. 45 (inferior for Black). Black must not connect at 1, even if the ladder is favourable. White presses at 2 and squeezes, forcing Black into wretchedly bad shape. When the ladder is favourable, Black must without fail play at 'a'. If White still presses at 2, Black plays 3 to 6, then captures at 'b'.

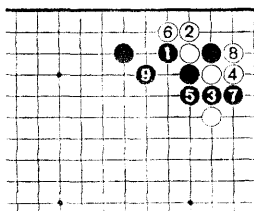
Dia. 46 (good for Black). If White turns at 6 (instead of 6 in *Dia. 42*), Black pokes through at 7 for a favourable result. If 8, Black makes correct shape with 9. Instead of 8, White may put 1 into atari, but then Black blocks to the right of 2, getting a large area by capturing the two stones.

Dia. 47 (good for Black). Cutting at 1 instead of 4 in *Dia. 46* is a standard tesuji, but after Black connects at 5, White has no good continuation. White 8 is the only move but then it is Black's turn to cut and squeeze. If 9, Black takes the ko, forcing White 11, then captures at 12. This again is favourable for Black.

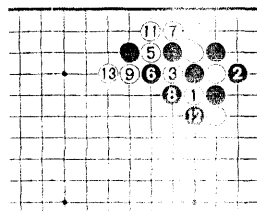


Dia. 45

⑦ connects



Dia. 46

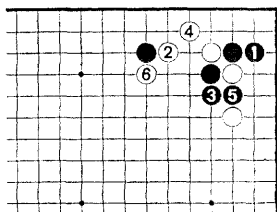


Dia. 47

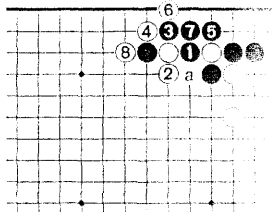
④ connects, ⑩ ko

Dia. 48 (Black extends to the right). Black 1 also follows the proverb, "extend one when crosscut", but this move is unsafe and full of defects. White 2 is a tesuji—if Black 3, White 4 is a clever move. The result to 6 is close to equal but this variation is not to Black's liking.

Dia. 49 (good for White). If Black plays 3 in *Dia. 48* at 1, White answers with 2 and 4. If the ladder is favourable, the sequence to 8 gives White a favourable result. Even if the ladder is unfavourable, White makes shape by playing 2 at 'a' and squeezing.



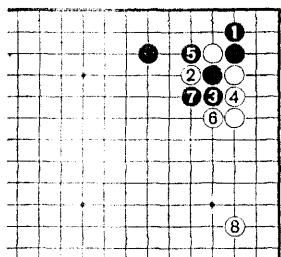
Dia. 48



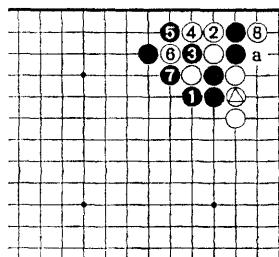
Dia. 49

Dia. 50 (Black extends toward the edge). Black 1 cannot be called a good move either. White induces 3 with 2, then connects at 4—this is nice timing. If 5, 6 and 8 follow. White can make this wide extension as he has another atari to the left of 7. White gets nice shape, while Black is a little over-concentrated.

Dia. 51 (good for White). If Black plays 5 in *Dia. 50* at 1, White blocks at 2. 3 and 5 are a nice combination but White is satisfied with capturing two stones with 8. If next Black captures (at 3), then White plays 'a' and his shape is superior to *Dia. 44* because he has connected at .



Dia. 50



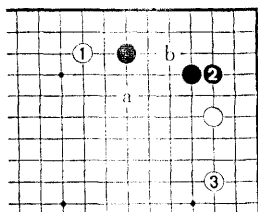
Dia. 51

Section 3. The Checking Extension

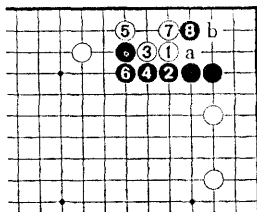
Dia. 52 (handicap-style). White 1 is very often seen in handicap games. Black encloses at 2, his aim when making the large knight move. Playing Black 'a' later is solid. Omitting this move and dealing with White 'b' when it comes is also possible.

Dia. 53 (White invades). The large knight move is thin, even with the addition of the move in the corner, so Black's defences are not complete. White has various ways of exploiting this thinness. White 1 is the vital point. 2 and 4 are a peaceful response, giving the set pattern to 8. If White 'a', Black 'b'. This is a simple sequence suitable for weak kyu players.

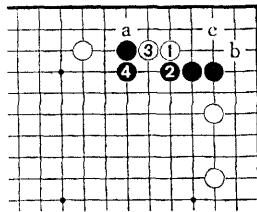
Dia. 54 (resistance). Players of middle kyu rank and above will prefer to resist with 4. The aim of course is not to kill White but to build outward influence by making him live inside. White continues at 'a', 'b' or 'c'.



Dia. 52 ◆◆



Dia. 53 ◆

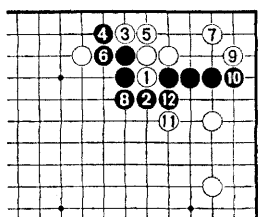


Dia. 54

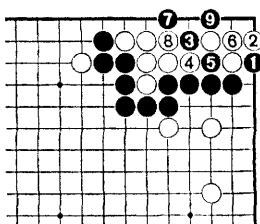
Dia. 55 (the white hane). White spoils Black's shape with 1, then plays 3 to 7. This does not give him life, but trying to capture him with Black 8 at 9 is unreasonable, so connecting at 8 cannot be helped. In the result to 12, Black gets thickness which is bound to play an effective role later.

Dia. 56 (later potential). It looks as if Black's corner has been completely gouged out by White but this is not so. Black can get a ko with the sequence to 9. Since Black wins in one move by connecting, it is a proper ko.

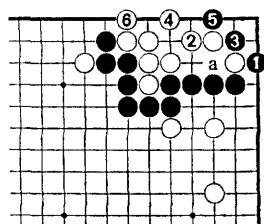
Dia. 57 (reduction). Dia. 56 is a one-sided ko, so fighting it is pointless for White. He therefore has no choice but to retreat at 2. Up to 6, White is reduced to just two eyes. If Black later has time to capture at 'a', even his corner area is bigger than White's.



Dia. 55 ◆



Dia. 56

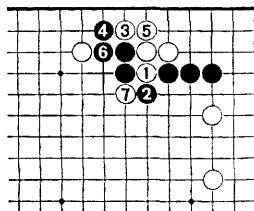


Dia. 57

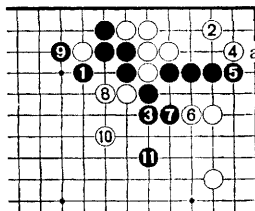
Dia. 58 (making trouble). Cutting at 7 is possible. If necessary, White is prepared to sacrifice the five stones. Black has to be careful.

Dia. 59 (simplifying the issue). Black 1 is the correct answer and leaves White with no scope for complications. Living with 2 and 4 is about all he can do, so the straightforward sequence to 11 can be expected. Black always has the trump-card of 'a', so his group is very strong.

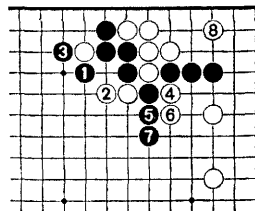
Dia. 60 (variation). Black may be apprehensive about the forceful white combination of 2 and 4. Up to 7 is forced, then after 8 the three black stones seem to be faced with a crisis. However, Black's fears are groundless—he can easily save his stones.



Dia. 58



Dia. 59

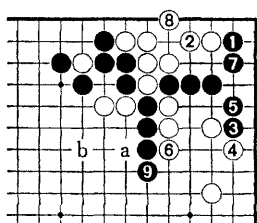


Dia. 60

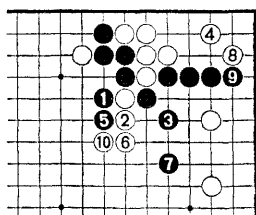
Dia. 61 (good for Black). Black simply attaches at 1 and 3, getting life in sente, then extends at 9. This result must be good for him. White can hane at 9 instead of 8, but then he cannot do anything with his two stones, as Black 'a', White 8, Black 'b' follow.

Dia. 62 (mistake in style). Giving atari at 1 is a bad move. White extends at 2 and one cannot say that Black 3 makes nice shape. The sequence to 9 can be expected. White then has an excellent move at 10. This result seems unfavourable for Black.

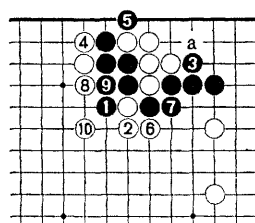
Dia. 63 (capturing is bad). Black can capture the five white stones with 1 and 3 but this is bad, as White gets a perfect blockade with the well-timed moves to 10. This is just what White wants. Jumping to 'a' with 3 is worse, as White's squeeze now becomes sente.



Dia. 61



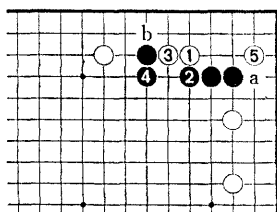
Dia. 62



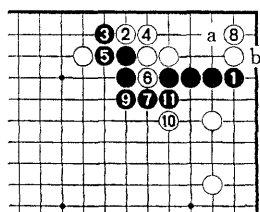
Dia. 63

Dia. 64 (the placement). When Black resists with 4, White can make the placement at 5. Playing hane and connecting to get life is uninteresting because Black can make the hane in the corner (1 in *Dia. 56*), so White plays 5 in an attempt to live with a perfect shape. Black 'a' is just what White wants—countering with 'b' is better.

Dia. 65 (efficient). If Black 1, White lives with 2 to 8. In the previous variations White 8 has been at 'a', making Black 'b' possible, but not now. The nice move at 8 gives White unconditional life.



Dia. 64

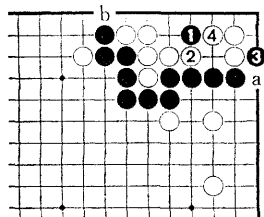


Dia. 65 ◆

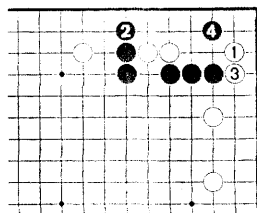
Dia. 66 (nothing doing). Black has no leverage against the corner. Black 1 and 3 are usually a tesuji, but White lives with 4. If Black simply plays 1 at 3, White lives with 1. However, either Black 'a' or 'b' is sente.

Dia. 67 (permitting connection). Fighting spirit calls for Black to answer at 2. Black permits White to bridge under with 3 and is content with capturing the two white stones with 4. Black 2 also applies silent pressure on the solitary white stone at the top.

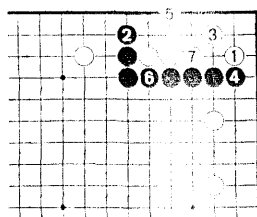
Dia. 68 (good for Black). Trying to live in the corner with 3 shows an inflexible approach. White can live with 5 but Black 6 is sente. Letting Black build this wall of steel is bad. If White 5 at 6, Black blocks and now White cannot live.



Dia. 66



Dia. 67 ◆

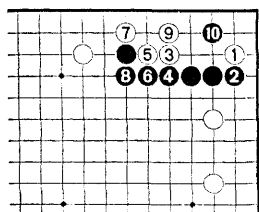


Dia. 68

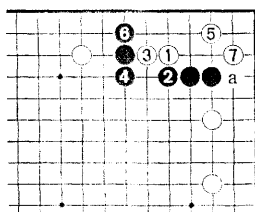
Dia. 69 (good for Black). If White begins with 1, Black blocks at 2. If 3 and 5, Black blocks at 6, letting White connect, then plays 10. Compared to *Dia. 53*, this result is clearly favourable for Black. If Black 6 at 8, White can revert to *Dia. 65*.

Dia. 70 (the knight's move). If White 5, Black 6 is still good. Preventing White from making a hane at 6 limits his room to maneuver. He has no choice but to play 7. If Black 'a', the position reverts to *Dia. 68*.

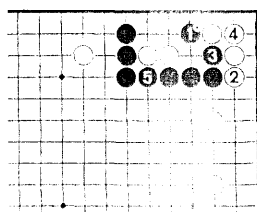
Dia. 71 (black thickness). Black 1 is a good alternative to blocking. Black forces with 3, then makes the valuable connection at 5. Comparing this result to *Dia. 67*, one sees that White has hollowed out the corner a little more, but Black has obtained thickness with 5.



Dia. 69



Dia. 70

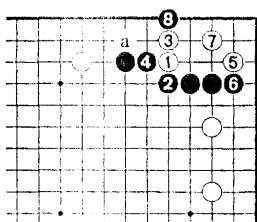


Dia. 71 ◆

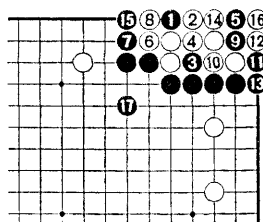
Dia. 72 (a famous tesuji). White can also play 3, making miai of 'a' and 5, but Black is not afraid. When White plays 7, Black answers with the ancient and famous tesuji of 8.

Dia. 73 (squealed tight). The sequence from 1 on is forced. Black 5 is a good move—if White fusses about this stone, he dies, so he has no choice but to capture with 6 and 8. Black uses 9 as a sacrifice to squeeze. The result to 17 is decidedly favourable for Black.

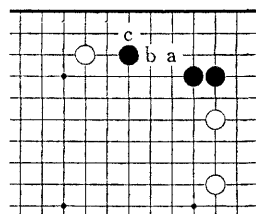
Dia. 74 (other options). In this pattern White's most frightening move is the invasion at 'a'. As we have seen, coping with this move is far from easy. White also has moves at 'b' and 'c' etc., but they are much easier for Black to answer than 'a'.



Dia. 72



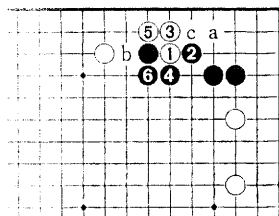
Dia. 73



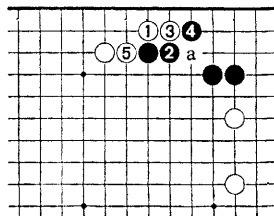
Dia. 74

Dia. 75 (the belly contact play). Black 2 is the most straightforward answer to White 1. White cannot jump in at 'a' after 6—his continuation is either White 'b'—Black 'c' or White 'c'—Black 'a'. If White 3 at 4, Black of course plays 3.

Dia. 76 (attaching underneath). Attaching on the second line with 1 is uninteresting. Calmly pulling back at 2 is a good answer. If 3 and 5, Black need not make any further answer—White has only succeeded in making some trivial endgame moves. It may appear that he has hollowed out Black's corner, but compared to White's invasion at 'a', this result is adequate for Black.



Dia. 75 ♦

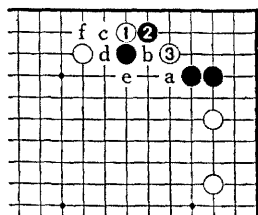


Dia. 76

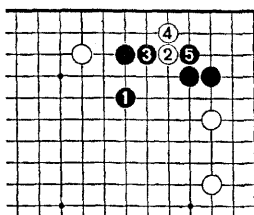
Dia. 77 (annoying). If Black blocks at 2, moves like White 3 become possible. Black 'a'-White 'b' next is troublesome. If Black 2 at 'c', White forces with White 'd', Black 2, White 'e', Black 'b', White 'f'. When Black plays 2 in *Dia. 76*, there are no such problems.

Dia. 78 (Black defends). In handicap games defending at 1 is an excellent move which enables Black to achieve his original aim of making territory in the corner. It is now too late to invade at 2, as Black answers with 3 and 5.

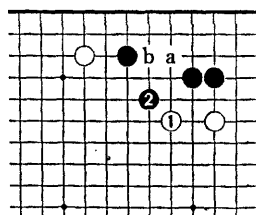
Dia. 79 (steady). If White jumps to 1 after Black has enclosed the corner, Black 2 is a solid answer. This is a move worth remembering, especially for weak kyu players. The corner is now perfectly secure. If White 'a', Black 'b', giving Black a more solid position than *Dia. 78*.



Dia. 77



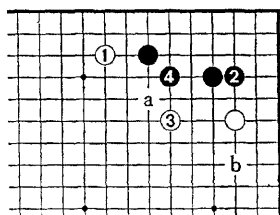
Dia. 78



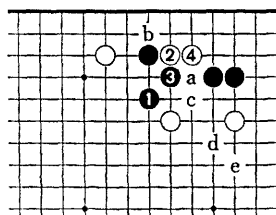
Dia. 79

Dia. 80 (temptation). White sometimes jumps to 3, trying to tempt Black to play 4 at 'a'. Black must be careful—the solid move at 4 is correct. Black strengthens his defences and aims next at the pincer at 'b'.

Dia. 81 (tricked). If Black 1, White promptly attaches at 2. If 3, 4 makes miai of 'a' and 'b', thus putting Black on the spot. Answering 2 at 'c', followed by White 'b', Black 'd', White 'e', is about the best Black can do.



Dia. 80



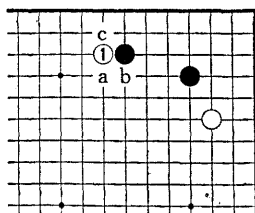
Dia. 81

Section 4. The Nose Contact Play

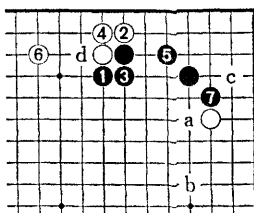
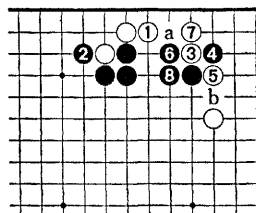
Dia. 82 (sleight of hand). White 1 is not an orthodox move—usually it is an attempt to confuse Black in a handicap game. Black should resist strongly at 'a' to avoid being taken in by White. It is easy for White to take advantage of Black 'b' or 'c' etc.

Dia. 83 (set pattern). Black 1 is the strongest response and makes it difficult for White to confuse the issue. If 2, 3 and 5 are steady moves. When White extends to 6, Black attacks with 7—if White ‘a’, Black ‘b’. If White plays 6 at ‘c’, the hane at ‘d’ is very good for Black.

Dia. 84 (unreasonable for White). Extending at 1 instead of 4 in *Dia. 83* is unreasonable. Black raps White at 2 and White cannot find any really strong move in the corner. White tries to confuse Black with 3, but 4 to 8 keeps things simple. Next, 'a' and 'b' are miai for Black.



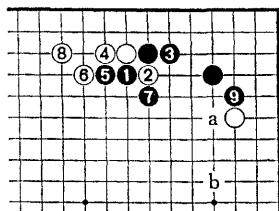
Dia. 82

Dia. 83 

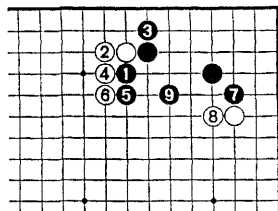
Dia. 84

Dia. 85 (White cuts). If White crosscuts at 2, Black avoids complications by pulling back at 3. White will probably continue with 4, so Black plays 5 to 9. If next White 'a', Black attacks with 'b'.

Dia. 86 (White pulls back). If White 2, Black 3 and White cannot cause any trouble. If 4 and 6, Black keeps things simple with 7 and 9. Securing this much territory is satisfactory.



Dia. 85

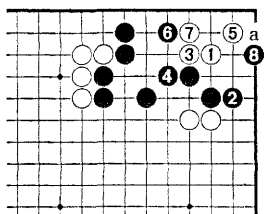


Dia. 86 ♦

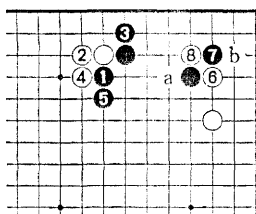
Dia. 87 (nothing doing). Black has secured the corner—if White invades at 1, he is squelched by Black 2. In the sequence to 8, Black prevents White from getting life. If White 5 at 6, Black slides to 'a' and White cannot live.

Dia. 88 (a variation). Instead of pushing at 6 in *Dia. 86*, White tries attaching at 6 before Black defends the corner. If 7, he crosscuts at 8. Black 'a' is solid, but then White plays the standard pattern beginning with 'b', and Black ends up over-concentrated.

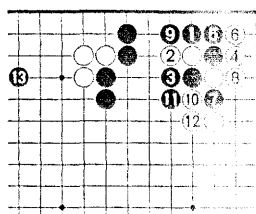
Dia. 89 (counterattack). Black 1 and 3 are a standard tesuji for counterattacking, when Black already has a solid position on the left, as here. White will probably answer with 4 and 6, but Black gets sente and switches to the severe pincer at 13.



Dia. 87



Dia. 88

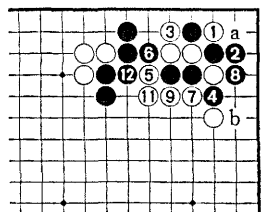


Dia. 89

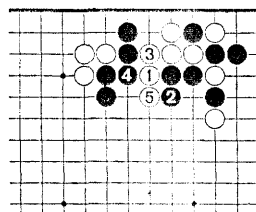
Dia. 90 (unreasonable for White). Attempting to capture with 1 and 3 instead of 4 in *Dia. 89* is unreasonable. Black captures with 4, then makes the strong cut at 6. Being squeezed with 7 to 11 does not worry Black, as the result to 12 is favourable for him. White's trouble has all been for nothing, as 'a' and 'b' are miai for Black.

Dia. 91 (complications). Playing 2 to avoid being squeezed is messy, as White connects at 3 and pokes his head out at 5.

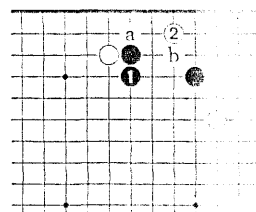
Dia. 92 (Black extends). Black 1 is submissive, as White's contact play becomes a forcing move. This is just what White wants—he can now aim at playing in at 2, a move which combines with White  and also threatens to connect at 'a'. If Black 'a', White can make a nuisance of himself in the corner, while Black 'b' involves a ladder.



Dia. 90
10 connects



Dia. 91

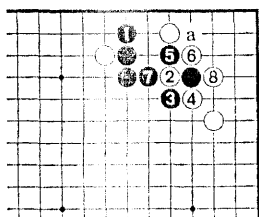


Dia. 92

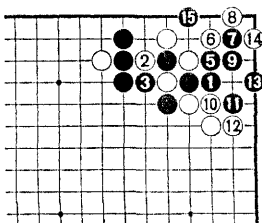
Dia. 93 (tricked). If Black plays 1 to block the connection, White has various options in the corner. White 2 is one example. If 3 and 5, White squeezes. If Black connects the ko, White plays 'a', getting a large corner area. This is the worst result for Black.

Dia. 94 (White collapses). The previous result is dreadful, so Black must extend to 1 when White attempts to squeeze. If 2, Black now squeezes with 3. If White connects, Black starts a capturing race with 5. After 15 Black wins—he has an eye, while White does not. This is the worst result for White—instead of 4, he will switch to 5.

Dia. 95 (connection). If White feels that the contact play (at 3) is dangerous, he can play the tesuji of 2. If Black 3, White crosses under with 4. If next Black 'a', White 'b'; if Black 'c', White 'd'. White has neatly dodged Black's attack.

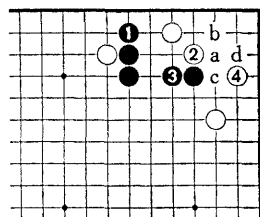


Dia. 93



Dia. 94

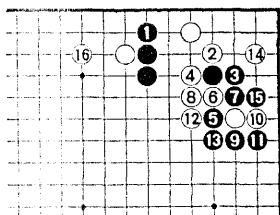
④ connects



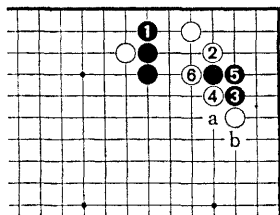
Dia. 95

Dia. 96 (future problems). If Black 3, preventing White from crossing under, 4 and 5 follow. White will probably then force the sequence to 15. Capturing two stones makes Black thick, but White secures the corner and attacks the three black stones with 16. This would be a disagreeable position for Black in a handicap game.

Dia. 97 (touch-and-go). Black tries attaching at 3—if White answers at 'a', Black pulls back at 6 and has succeeded nicely. However, White has the tricky counter at 4. There after other variations, but if Black 5, White 6. If Black then captures a stone with 'a' and 'b', this pattern reverts to *Dia. 96*.



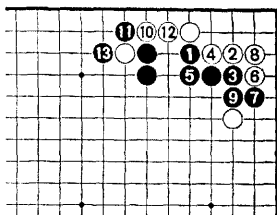
Dia. 96



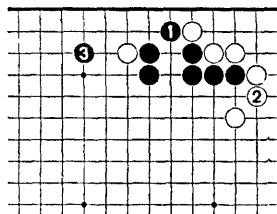
Dia. 97

Dia. 98 (the diagonal attachment). If the ladder is favourable, Black can make the safe move at 1. White plays 2 to 8, then hanes at 10. Black must be able to set up a ladder with 11 and 13. This gives an equal result.

Dia. 99 (insufficient). If the ladder is unfavourable, Black has no choice but to block at 1 (instead of 7 in *Dia. 98*). However, White 2 is a big move, so this result cannot be regarded as adequate for Black.



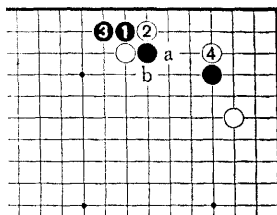
Dia. 98 ◆



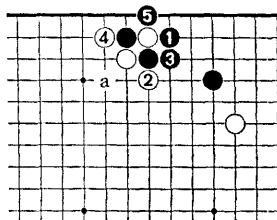
Dia. 99

Dia. 100 (hane on top). If Black answers at 1, White cuts at 2 in order to try and settle himself. Black plays 3 in order to prevent this, but White continues with the smart move at 4. Note that White does not give atari at 'a' or 'b' with 4. Simply attaching at 4, thus keeping one's options open, makes things more difficult for Black.

Dia. 101 (forcing moves). Black probably has no choice but to capture with 1, whereupon the sequence to 5 follows. White next adds a stone at 'a' or he regards 2 and 4 as forcing moves and switches elsewhere. In either case, this is a submissive pattern for Black.

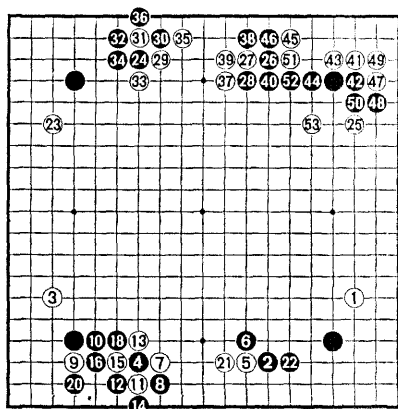


Dia. 100



Dia. 101

Ref. Fig. 16. This encounter between the 4th Honinbo Dosaku (1645–1702), who is known as a “Go saint”, and the top Ryukyu (Okinawa) player Peichin Hamahika was the first official international match. Dosaku let fly with a series of nose contact plays against his opponent, whose only strong point was his fighting ability, then skilfully settled his groups. He made all of Black’s positions over-concentrated, then entered at 41. Black’s outside wall ended up coming under attack. The disparity in skill is frightening. White had already secured victory in this game by about the 100th move.



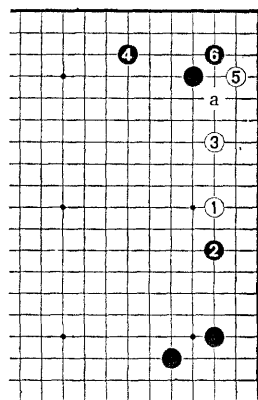
Ref. Fig. 16

White : Honinbo Dosaku

4 stones : Peichin Hamahika

(1682, at the Satsuma clan residence in Edo)

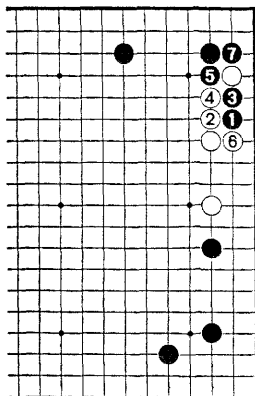
17 ko; 19 connects



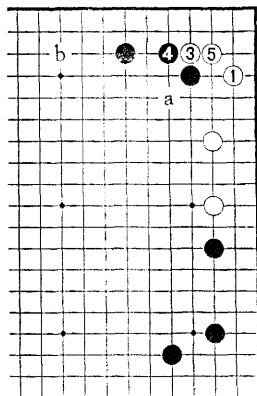
Dia. 102 ◆

Dia. 102 (standard pattern). In equal games the large knight move is most often played in positions like this. When White extends at 3, Black encloses at 4. White usually exchanges 5 for 6. If he does not, Black ‘a’ becomes an excellent move.

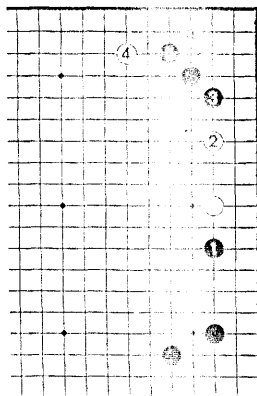
Dia. 103 (large profit). Black can later play in at 1 and capture a stone. This solidifies Black’s corner and also threatens White’s base.



Dia. 103



Dia. 104
② elsewhere

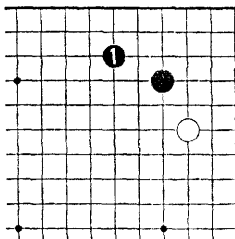


Dia. 105

Dia. 104 (gouging out). Black frequently ignores White 1, in which case he must be prepared for White 3. After 5, Black can fix up his shape with 'a' or make the rapid developing move at 'b'.

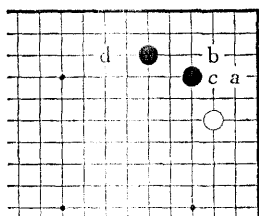
Dia. 105 (the diagonal move). Black 3 is also possible, whereupon White checks at 4 and Black defends at 5. This is submissive but permitting White 'a' is unbearable.

CHAPTER III THE SMALL KNIGHT MOVE

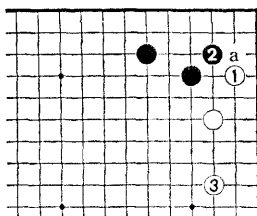


The symmetrical move at 1 is the most solid answer. This is a thoroughgoing defensive move and there are few variations.

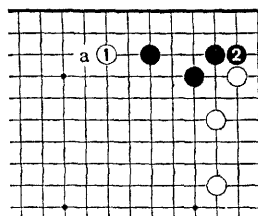
Dia. 1 (White's continuations). White can next play at 'a', 'b', 'c' or 'd'. These are about the same as when Black answers with the large knight move, but because Black's enclosure is one space narrower, White cannot create complications. Steadiness and simplicity are the features of the small knight move.



Dia. 1



Dia. 2 ♦♦



Dia. 3

Section 1. White Runs into the Corner

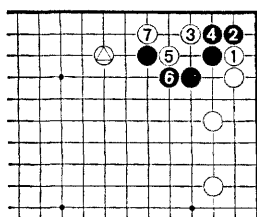
Dia. 2 (basic pattern). If 1, 2 and 3 follow. In contrast to the one-space jump, Black has no strong point to play at next, so this area is played out. In this pattern 'a' is the key point for securing a base for both sides.

Dia. 3 (miai). Black 2 can be regarded as absolutely necessary when White presses from the side at 1. This may seem submissive but it cannot be helped. If instead of 1, White crawls at 2, Black must without fail extend to 'a'. 2 and 'a' are miai for Black and guarantee his security.

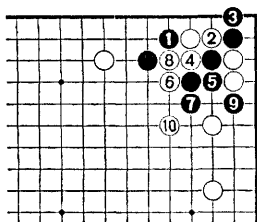
Dia. 4 (stripped bare). If Black ignores White $\odot$, White crawls in at 1 and immediately sets Black's group floating. If Black 2, White peeps at 3 and Black seems to be in for a hard time.

Dia. 5 (a risky move). Black 1 is taught as the counter to White's peep. This is a tesuji, after a fashion, for if 2, Black has the clever move at 3. Even though White breaks through with 4 to 8, Black secures himself with 9. However, White presses at 10 and one cannot call this a good result for Black. Black 1 is a risky move.

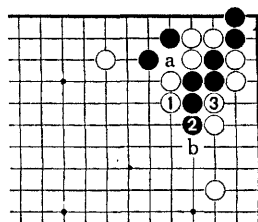
Dia. 6 (the ladder relationship). The previous result is adequate for White, but if the ladder is favourable, he can also make the strong move of 1 (instead of 8), followed by filling in a liberty with 3. If Black 'a', White 'b'. If instead Black 'b', White 'a' and Black's position is close to collapse.



Dia. 4



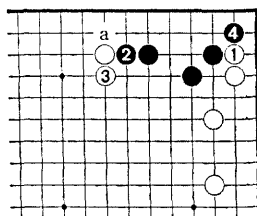
Dia. 5



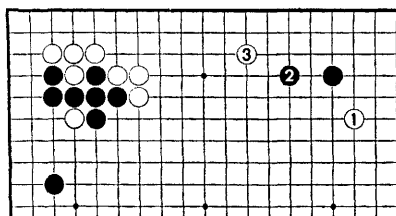
Dia. 6

Dia. 7 (the last resort). An emergency measure for dealing with White 1 is the combination of 2 and 4. The exchange of 2 for 3 is a minus for Black, while White 'a' is still sente. Black has been severely punished for playing elsewhere.

Dia. 8 (the relationship with the left). Black's response to White 1 naturally varies depending on the position on the left. When White has influence on the left, as here, Black 2 is pointless. White 3 becomes an excellent checking extension.



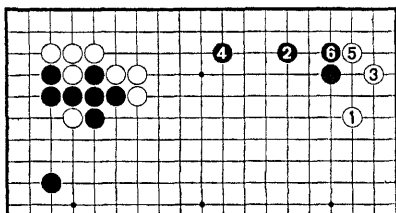
Dia. 7



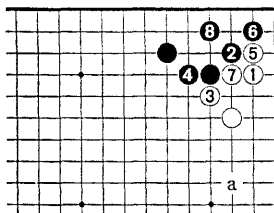
Dia. 8

Dia. 9 (appropriate). Black 2 is appropriate in cases like this. If White 3, Black can consider ignoring it in order to extend at 4. He suffers a loss in the corner but Black 4 erases White's thickness.

Dia. 10 (variation). Extending to 'a' can probably be regarded as the only move. If White really wants to try something different, he can attach at 3, a move only to be found with the small knight enclosure. If Black 4, White fixes up his shape in sente with 5 and 7.

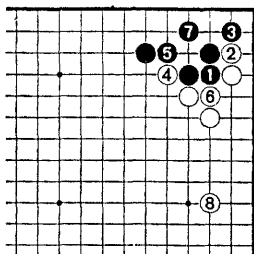


Dia. 9

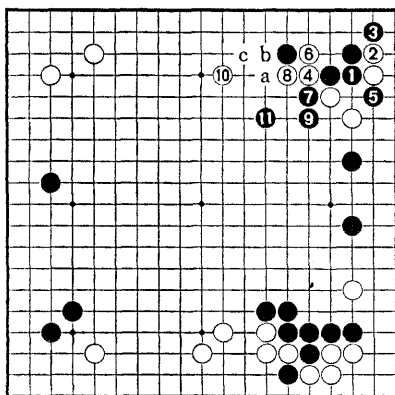


Dia. 10

Dia. 11 (a set pattern). Black 4 in *Dia. 10* is submissive and shows poor fighting spirit. 1 is the vital point for both, so Black must not let White take it. White 2, 4 and 6 are nicely-timed sente moves, but White cannot omit the extension to 8. This result is regarded as equal.



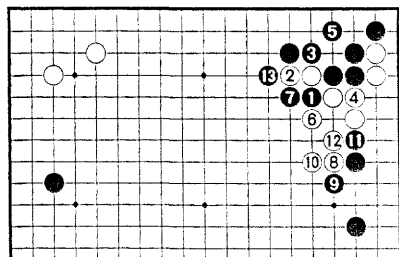
Dia. 11 ♦



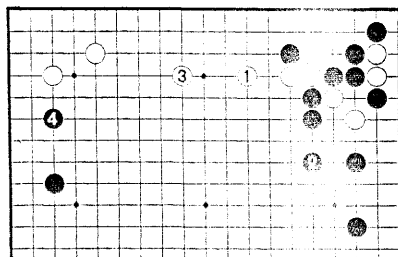
Ref. Fig. 17

7th Honinbo League playoff (1952)
White : Sakata ; Black : Takagawa

Ref. Fig. 54. Black made a pincer and White countered with the diagonal contact play. Black resisted with 1 and 3, then captured the two stones when White played 4. 6 and 7 were natural. Takagawa: "I should have cut at 7 before playing 5". Sakata: "White 10 was a bad mistake—I should just have made a one-space jump". White 10 is thin because Black can aim at Black 'a', White 'b'. Black 'c'.



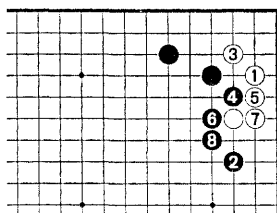
Dia. 12



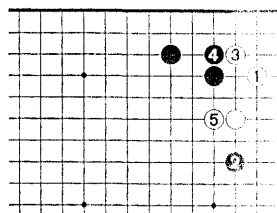
Dia. 13

Dia. 12 (supplement). If Black cuts at 1 instead of 5 in the Figure, White will probably extend once at 2, force with 4 and 6, then play 8 and 10. 11 and 13 follow. White's group does not have eye-shape, while capturing two stones makes Black thick.

Dia. 13 (variation). White 10 in the Figure was an overplay and, in the long run, close to being the losing move. White 1 here is more solid. White and Black share the large fuseki points and it promises to be a long, drawn-out game.



Dia. 14 ♦♦



Dia. 15

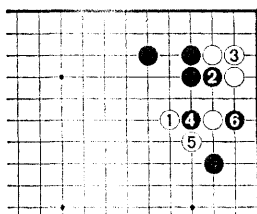
Dia. 14 (answering with a pincer). Just as with the one-space jump, Black can answer 1 with a pincer—in fact, this pincer is more powerful with the knight's move. The reason is that after the sequence to 8, Black is blocking White's path at the top. Therefore, this result is more favourable for Black than with the one-space jump.

Dia. 15 (correct shape). Once Black plays 2, blocking at 4 is inconceivable, but if Black does do so, White 5 makes correct shape. This is the best way of avoiding being sealed in. It may seem inefficient but other moves leave weaknesses for Black to aim at.

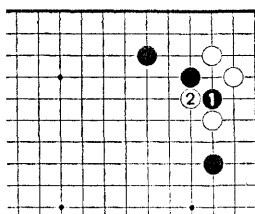
Dia. 16 (Black can cut). If White 1, Black can play 2, then wedge in at 4. If 5, Black continues with another tesuji at 6. Whatever he does now, White cannot avoid being cut into two. The thinness of White 1 means that it is a fake move.

Dia. 17 (the atekomi). As with the one-space jump, White can play the atekomi tesuji of 2. In the former case the ladder relationship is important, but in the case of the knight's move one need not worry about the ladder. The continuations are completely different from the one-space variations.

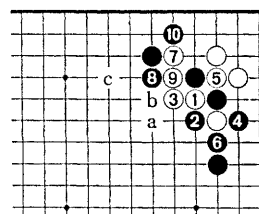
Dia. 18 (equal). In the case of the small knight, Black often captures with 2 and 4. The moves to 10 form a set pattern. If White next pushes at 'b' to prevent Black from pressing at 'a', Black will probably jump to 'c'. If White 7 at 9, Black plays at 7 and White loses his eye-shape.



Dia. 16



Dia. 17

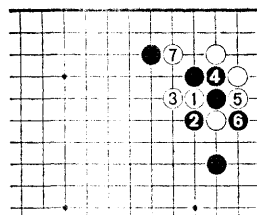


Dia. 18 ♦♦

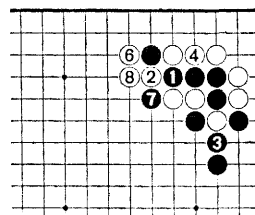
Dia. 19 (an impatient cut). Black 2 and 4 are the same as with the one-space jump. The major difference is that White now crosses under with 5. Black 6 next is bad—White attaches at 7 and Black has tricked himself.

Dia. 20 (inferior for Black). The sequence to 8 follows. White gets considerable profit while Black has not yet completely captured the two white stones despite his cut at 7. Black has been outplayed.

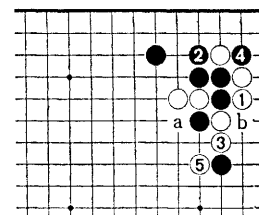
Dia. 21 (equal). Blocking at 2 in answer to 1 is essential. White 3 makes correct shape and the result to 5 is regarded as equal. Black is aiming at pushing out at 'a'. If White plays 3 in the corner, cutting at 'b' is then alright for Black.



Dia. 19



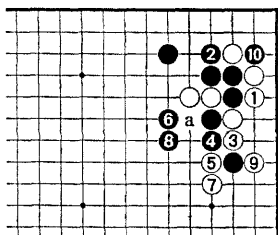
Dia. 20
⑤ connects



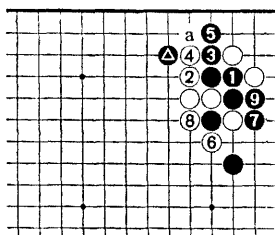
Dia. 21

Dia. 22 (variation). When White plays 3, Black can also block at 4. White plays 5 and 7, aiming at pushing through at 'a' and setting up a ladder, so Black defends at 8. In the local context, the result to 10 is favourable for Black, but this is natural as he has played one move more.

Dia. 23 (confusion). The moves 2 to 6 show a confusion with the one-space jump pattern. Black secures the corner with 7 and 9 and is left with a connection at 'a' because  is the knight move, not the one-space jump. Adding a stone at 'a' is painful for White, so he has tricked himself.



Dia. 22 ◆



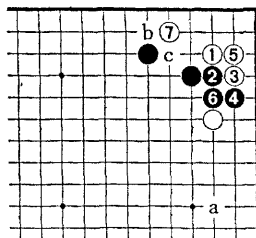
Dia. 23

Section 2. Entering at the 3-3 Point

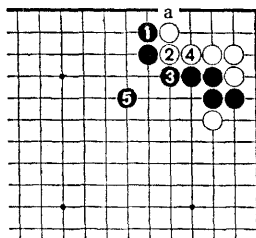
Dia. 24 (a small life). White switches to the 3-3 point invasion when Black makes a pincer at 'a'. Otherwise, White would prefer not to crawl into such a narrow space, as he gets only a small and restricted life, in contrast to the large knight pattern. Black can play 'b' or 'c' after 7.

Dia. 25 (joseki). Usually Black blocks at 1 and there is no problem. The moves to 5 are a joseki. However, by joseki in this case we mean a set pattern in the local context. Black is satisfied with this result. If White omits 4, Black kills him with the hane at 'a'.

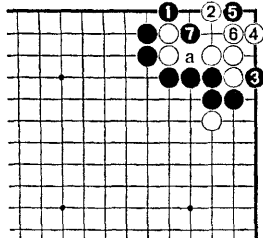
Dia. 26 (a basic dead pattern). Black 1 kills White when he omits 'a'—this is an elementary life and death problem. White tries to confuse Black with 2, but the simple hane at 3 is good enough. If 2 at 7, Black still plays 3. Black must not play 1 at 'a' or attach at 7.



Dia. 24



Dia. 25 ◆◆

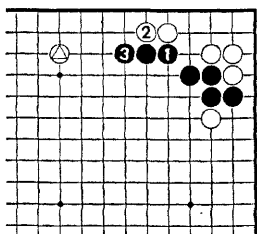


Dia. 26

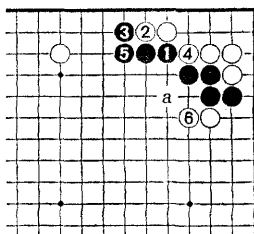
Dia. 27 (cautious). If Black blocks at 2 with 1 when White has a stone at , White may push through at 1 and cut. If Black lacks confidence in this fight, he can block at 1, then extend at 3. This cautious approach, permitting White to connect at the top, is adequate.

Dia. 28 (overdoing it). Following the cautious move at 1 by blocking at 3 is only presenting White with an opportunity to try something. Black has to take gote with 5, whereupon his whole group comes under attack with White 6 or the peep at 'a'. This is disagreeable and in a handicap game Black may well get into difficulties hereafter.

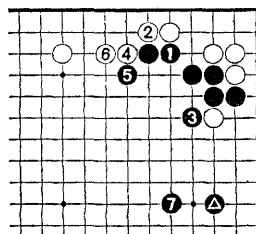
Dia. 29 (a magnificent position). Black 3 is a good continuation when one has made the pincer at . White will probably connect with 4 and 6, but Black blithely jumps to 7. White's area is small for the number of moves he has spent on it, while Black's position is magnificent.



Dia. 27



Dia. 28

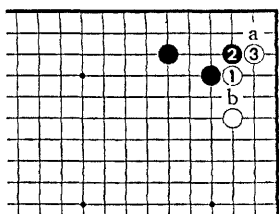


Dia. 29

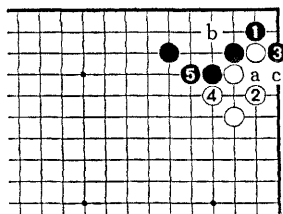
Section 3. The Contact Play

Dia. 30 (getting settled). Just as with the one-space jump enclosure, the combination of 1 and 3 is a way of getting settled when Black makes a pincer on the right. In this case also, Black can make the solid answer at 1 or push through at 'b'.

Dia. 31 (joseki). Black 1 looks risky but actually is solid. The pattern to 5 is as before. It is now White's privilege to exchange 'a' for 'b' or to keep this in reserve, in which case he is prepared to play a ko at 'c'.



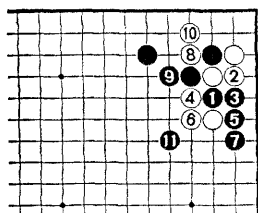
Dia. 30



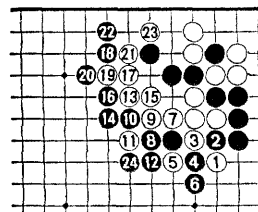
Dia. 31 ◆◆

Dia. 32 (a fierce pressing move). I would like to recommend the combination of 1 and 3, especially in handicap games. Note that Black just extends at 7 instead of playing a hane. In contrast to the one-space jump pattern, White cannot give atari at 9 and push through, so living with 8 and 10 is absolutely necessary. Black then makes the strong move at 11.

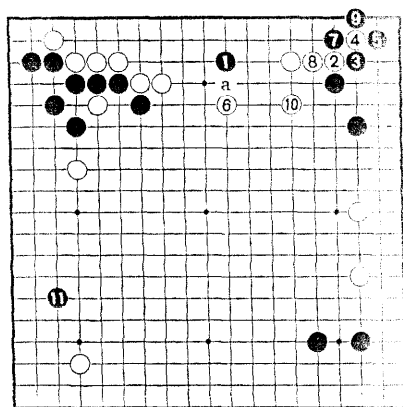
Dia. 33 (plastering the outside). The continuation is a one-way street. White frantically escapes with a series of ataris, but Black succeeds in building a magnificent wall on the outside. White has less than 20 points of area and will be hard put to deal with Black's thickness in a handicap game.



Dia. 32



Dia. 33



Ref. Fig. 18

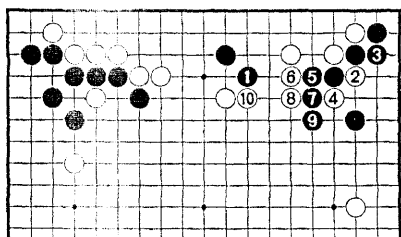
Go-Sakata Six Game Series, 4th Game (1953)

White : Go Seigen : Black : Sakata

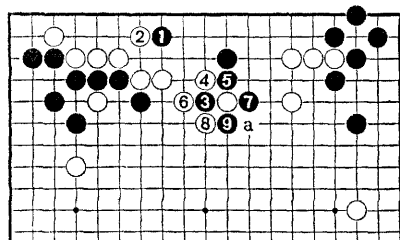
Ref. Fig. 18. Black invaded at 1 not with the intention of making this area the main fighting arena but in order to probe White's response. In this case, as Sakata commented later, he should have made the high invasion at 'a'. Black 'a' would certainly be lighter and easier to settle. White countered by making probing moves himself at 2 and 4. When Black blocked at 5, White capped at 6, a very resourceful approach. Black took profit with 7 and 9, then switched to 11, leaving the unresolved problem at the top until later.

Dia. 34 (supplement). White has various sente moves in the corner, so Black cannot do anything with his stone when White makes the capping play. Innocently moving out with 1 just gives White the chance to play the tesuji of 2 to 6. With 10 White catches Black's stones.

Dia. 35 (subsequent play). White 10 in the figure does not completely capture the black stone. In the game Sakata later played the sequence to 9, whereupon White accepted the challenge to a ko fight by cutting at 'a'.



Dia. 34

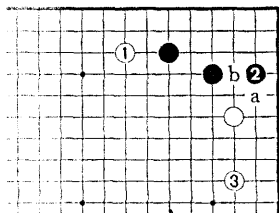


Dia. 35

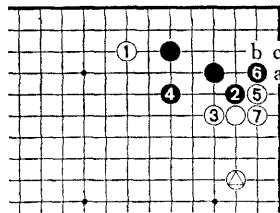
Section 4. The Checking Extension

Dia. 36 (impregnable). If White 1, Black defends at 2 and White naturally extends to 3. In contrast to the large knight enclosure, Black's defences are impregnable and there is no way that White can invade. About all he can do is to attach at 'a', whereupon Black connects at 'b'.

Dia. 37 (a good defensive move). Black 2 and 4 are an effective response when White has a two-space extension at $\odot$. Even if White plays 5 and 7, there is no need to defend in the corner. If, however, White plays 'a', answering at 'b' is important. If Black answers at 'c', White can cut at 'b'.



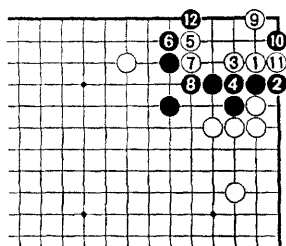
Dia. 36 ♦♦



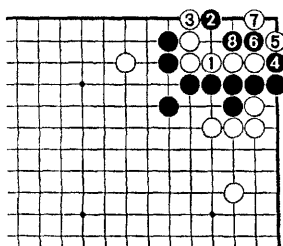
Dia. 37

Dia. 38 (nothing doing: I). Black is not worried by a white hane—more worrying is the contact play at 1. However, Black 2 is good enough, as White cannot get life. White 9 looks like correct style, but Black 10 and 12 settle the issue.

Dia. 39 (nothing doing: II). White tries 9 in *Dia. 38* at 1 in hopes of getting a ko, but the placement at 2 is a good move. Black then cuts at 6 and extends at 8, killing White. Any other order of moves could cause complications.

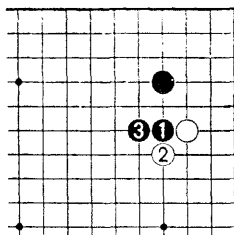


Dia. 38



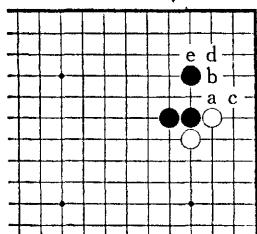
Dia. 39

CHAPTER IV ATTACHING AND EXTENDING

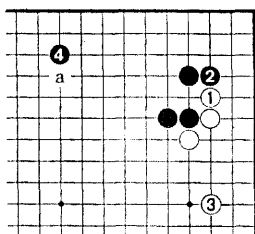


This joseki is probably the first one learnt by every beginner. It was the first one that I learnt as a child.

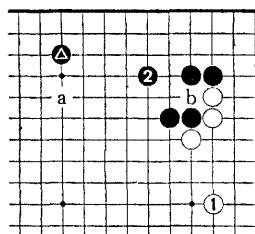
Dia. 1 (White's continuation). The aim of this joseki is to make shape quickly by seeking contact with the enemy's stones. The primary aim is defensive, with offence being subsidiary. White can continue at 'a', 'b', 'c' or 'd'. White 'e' is not an orthodox move.



Dia. 1



Dia. 2 ♦♦



Dia. 3

Section 1. White Extends

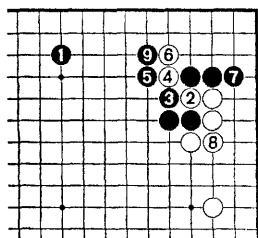
Dia. 2 (the basic pattern). White 1 is a very ordinary move. Black must make the wide extension to 4. In handicap games of 6 stones or more, in which Black has a handicap stone at 'a', making an iron pillar by playing at 4 is the right approach.

Dia. 3 (inadequate). When Black already has an extension at , jumping to 2 is not bad, but this shows a handicap Go approach. In even games Black jumps to 'a' instead of 2. When he extends to 1, White cannot hope to push through at 'b' and cut, so defending at 2 is a slack move.

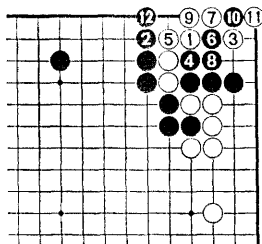
Dia. 4 (the cut). Only the broad extension makes the most of the thickness of the attach-and-extend joseki. White 2 and 4 are reckless. Black 7 is the vital point—if he knows this move, Black has nothing to fear. White is forced to connect at 8, so Black captures the two stones with 9.

Dia. 5 (Black wins). White 1 is a standard move but does not work against 2. If 3, Black wins with 4 to 12. White 3 at 6 is no problem, as Black attaches at 3. If White 1 at 5, Black 2, White 6, Black again wins by attaching at 3.

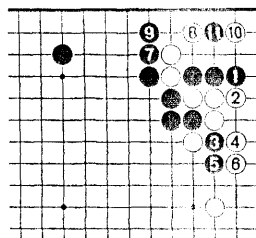
Dia. 6 (reducing Black's liberties). White may fill one of Black's liberties with 2, whereupon cutting at 3 is important. Black extends once at 5, then plays 7 and 9. This time Black answers 10 by wedging in at 11. Black will be tricked if he does not know the correct order of moves shown here.



Dia. 4



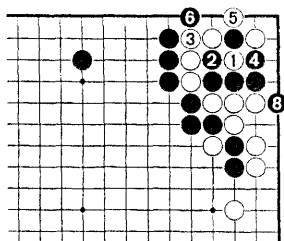
Dia. 5



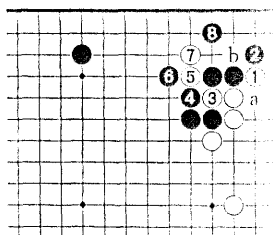
Dia. 6

Dia. 7 (Black wins the ko). White 1 next is the only move. Thanks to his cut in *Dia. 6*, Black has an absolute ko threat at 8 when the ko fight starts. For his part, White has no ko threats.

Dia. 8 (hane+ cut). In a handicap game White must somehow create complications. White tries to confuse Black by making a hane at 1 before pushing through and cutting. The combination of 6 and 8 is the correct response. If Black 8 at 'a', White squeezes with 'b'.



Dia. 7
⑦ takes ko

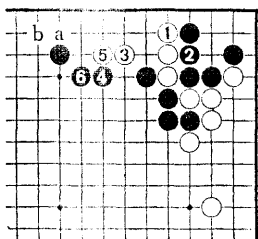


Dia. 8

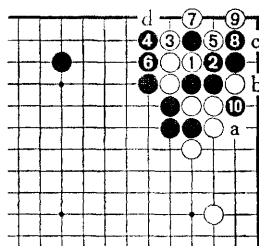
Dia. 9 (straightforward). If White just blocks at 1, Black keeps things simple with 2. If 3, pressing at 4 works perfectly and Black seals White in with 6. White will probably struggle to live by attaching at 'a', but answering simply at 'b' is good enough, as Black gets outward influence. White lives but Black is alive in the corner.

Dia. 10 (resolute). If White 1 and 3, Black has the resolute move at 4. This is the decisive move. The sequence to 10 is forced. If next White 'a', Black 'b', White 'c', then Black 'd', White connects (left of 7), and Black blocks between 'b' and 'c', setting up a ko which he wins. Consequently . . .

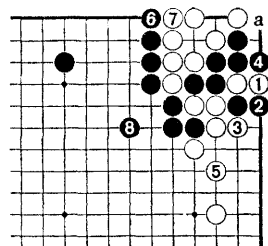
Dia. 11 (good for Black). White will probably play 1, whereupon Black captures with 2 and 4. White defends at 5 and Black defends at 8. The corner can safely be regarded as *seki*. If Black is dissatisfied with this, he can play 8 at 'a' and capture White in the ko by brute force.



Dia. 9



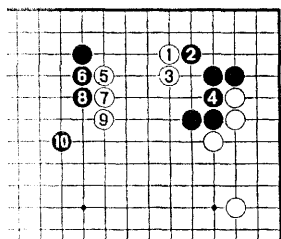
Dia. 10



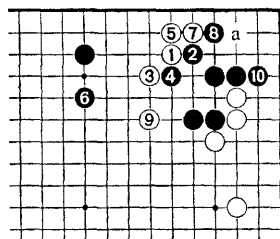
Dia. 11

Dia. 12 (White invades). Black is not afraid of White pushing and cutting when he makes the wide extension. White will aim at making an invasion. White 1 is the vital point. In the sequence to 10 Black builds influence on the left.

Dia. 13 (target for attack). White 3 makes good shape in answer to 2. Black 4 is a tesuji. If 5, 6 is the key point. When White jumps out at 9, Black plays 10 to guard against White 'a'. Black must not think that his territory has been destroyed but that he has been presented with a target for attack.



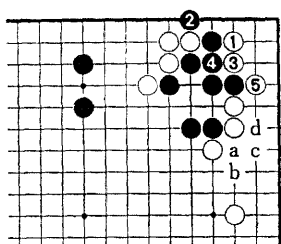
Dia. 12



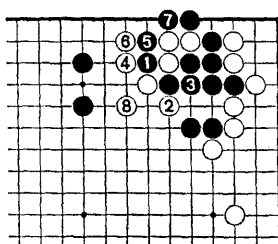
Dia. 13 ♦

Dia. 14 (a trick play). White may play 9 in *Dia. 13* at 1. This is a skilful trick play aimed at taking psychological advantage of the weaker player. If Black plays 2 to prevent White from connecting there, White connects on the other side with 3 and 5 and Black has fallen into the trap. Black 'a' next does not work because of White 'b', Black 'c', White 'd'. Therefore . . .

Dia. 15 (tricked). The best that Black can do is to cut at 1, but White forces him into painfully bad shape with 2, then makes good shape by discarding his three stones. White has taken the corner while Black is not even completely sure of two eyes yet.



Dia. 14

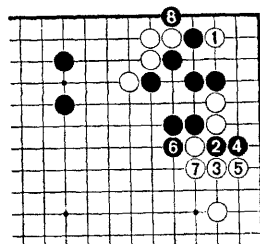


Dia. 15

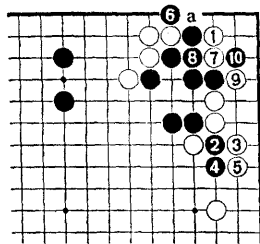
Dia. 16 (foiling the trick play). Black should answer 1 by cutting at 2. He sacrifices two stones but now White cannot cross under. The stone at 1 is an outright loss for White, while Black 6 is sente, so the position is very favourable for Black. White will have trouble looking after his group at the top.

Dia. 17 (no connection). Giving atari at 3 does not help White. Black 10 prevents him from crossing under. If White 3 at 'a', extending at 4 is of course good enough for Black.

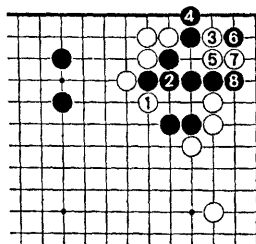
Dia. 18 (suicide). White may try the combination of 1 and 3 but this will only meet with derision from Black. Once Black has connected at 2, he can descend to the edge at 4. He answers 5 with the tesuji of 6, then blocks at 8, capturing the white stones.



Dia. 16



Dia. 17

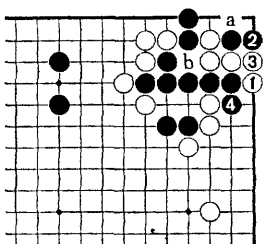


Dia. 18

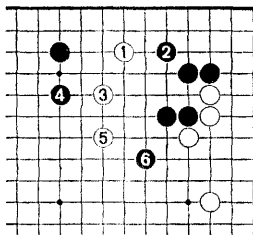
Dia. 19 (a cautious reception). Black must however know the correct response to 1, which is the combination of 2 and 4. If Black carelessly blocks to the right of 4 with 2, White gets a ko with White 2, Black 'a', White 4. If Black plays 2 at 4, then White 'a', Black 2, and White can now cut at 'b'.

Dia. 20 (switch). If White invades in the middle at 1, Black plays 2, depriving his opponent of a base while securing his own. Black drives White out into the centre and goes on the attack. If White plays ! one space to the left, Black does likewise with 2.

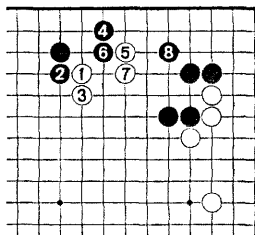
Dia. 21 (the shoulder-hit). White 1 is also conceivable. Black takes away White's base with 4, pushes once at 6, then plays 8. Black's groups on both sides are secure, while he has made White heavy and is attacking him. This is an ideal development for Black.



Dia. 19



Dia. 20

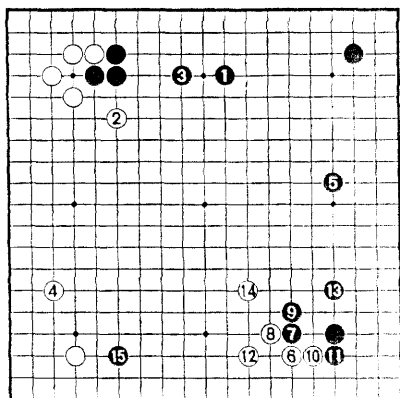


Dia. 21

Ref. Fig. 19. Black took the large point of 5, then played the attach-and-extend joseki in order to expand his moyo. Except for cases in which the opponent has made a double approach move, this joseki is rarely seen in professional Go. White made the diagonal connection at 12, so Black had to play 13 to defend against White pushing through and cutting. White 14 was the central point of the whole position—if White had played anywhere else, Black would probably have played 14 himself.

Dia. 22 (the diagonal connection). Black must answer at 2 when White plays 1. White's subsequent aim in this pattern is to make the checking extension at 3, following which he hopes to peep at 'a'. This move is disagreeable for Black, but defending at 'b' is too timid. Black should make the pincer at 4.

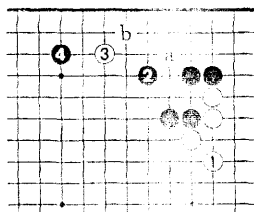
Dia. 23 (settling the shape). If White peeps at 1 immediately, responding with 2 and 4 keeps things simple. White 5 is the only move, so Black bluntly seals White in with 6 etc. Even though his area is gouged out, this pattern simplifies the game for Black.



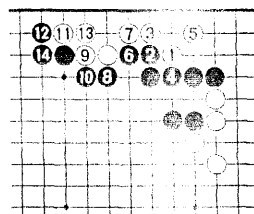
Ref. Fig. 19

2nd Meijin Title, Game 5 (1963)

White : Fujisawa Shuko ; Black : Sakata Eio



Dia. 22

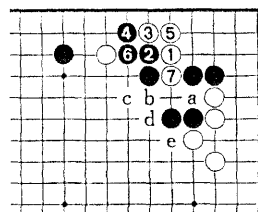


Dia. 23

Dia. 24 (difficult). Resisting 3 with 4 is probably overdoing things. White connects at 5 and plays through at 7—the position looks ominous for Black. The fight after Black ‘a’, White ‘b’, Black ‘c’, White ‘d’, Black ‘e’ is not out of the question but will probably be too much for Black in a handicap game.

Dia. 25 (jumping then peeping). White plays 1 to avoid the result in *Dia. 23*. Black 4 and 6 are solid moves, while 3 and 5 not only make White heavy but also leave a weak point at ‘a’ at which Black can aim. Instead of 6—

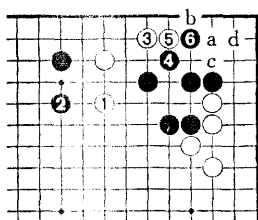
Dia. 26 (settling the shape). Black can still settle the shape with 1 to 5 even after White has made the jump at 1 in *Dia. 25*. White is powerless to resist the tesuji of 7, so the sequence to 13 follows. If White 2 at 10, Black secures large profit by capturing with 6.



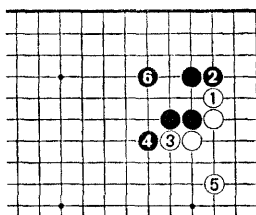
Dia. 27 (resourceless). The focus of concern for both sides is the peep—Black is quite untroubled by White 3 as he is happy to secure the corner with 4 and 6. If White 'a', Black 'b', White 'c', Black 'd'.

Dia. 28 (White pushes). On rare occasions White may push at 3—the aim is to ensure that he gets sente. Black must without fail hane at 4—White cannot push through from 1 and cut. Black is satisfied with the result to 6.

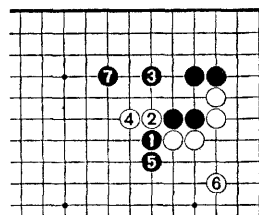
Dia. 29 (good for Black). If White cuts at 2, Black fixes up his shape with 3. Both sides extend, at 4 and 5, and a fight starts, but with 7 Black is doing well as he is making territory while attacking. Black 1 at 2 is so submissive that it is out of the question.



Dia. 27



Dia. 28 ◆

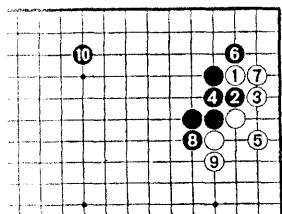


Dia. 29

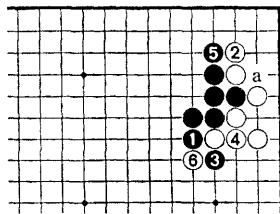
Section 2. The Contact Play

Dia. 30 (the basic pattern). The aim of White 1 is to make shape quickly, which White does with 3 and 5. Black 6 before 8 is the correct order. The wide extension to 10 is appropriate.

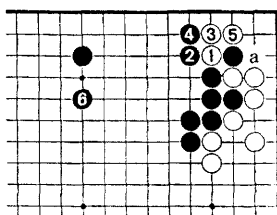
Dia. 31 (wrong order). If Black plays 1 first, it is just possible that White may extend at 2. This is not bad for Black, as 3 is a good move, but the cut at 6 complicates the position. If White pushes up at 1 when Black plays 1 at 2, capturing at 'a' is satisfactory.



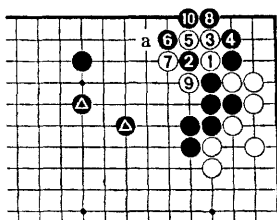
Dia. 30 ◆◆



Dia. 31



Dia. 32 ♦

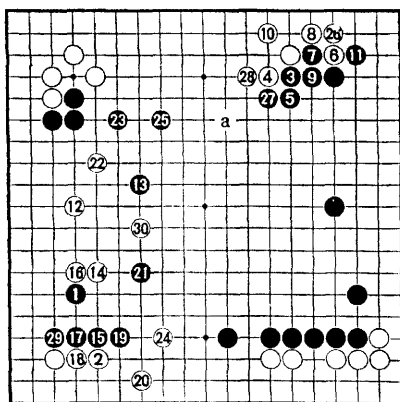


Dia. 33

Dia. 32 (capturing a stone). Black must make a wide extension to make the most of his influence in this pattern. White's main follow-up measure is the cut at 1, initiating the sequence to 6. The difference between White 1 and Black blocking at 'a' to prevent the cut is over twenty points.

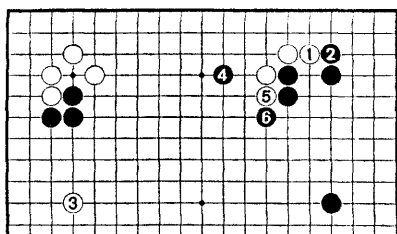
Dia. 33 (the squeeze). White must make the cut at an early stage even though it helps Black to solidify his position. If Black has the extra stones marked Δ , he can counter with 2 and 4. Black squeezes with 8 and 10, then extends at 'a' after White connects. The white group cannot escape. White has to play 1 at 4.

Ref. Fig. 20. Because of the exchange of 1 for 2, the question of who played first on the left side was important. White anticipated 7 etc. when he attached at 6—his strategy was to ignore the atari at 11 and switch to the left side, in which case the moves to 10 gave him the most resilient shape here. Black 13 was a painstaking move. However, Black 29 was slack—White 30 made the game difficult. For 29, Black 'a' was the only move.

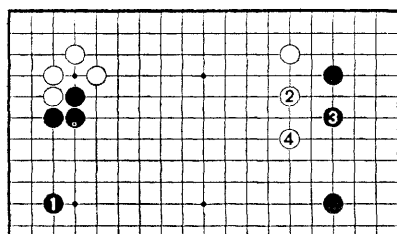


Dia. 34 (supplement). It is hard for White to ignore Black 2, as his shape lacks resilience. Black attacks strongly with 4 and 6 if he switches to 3. Black has no severe attack after 10 in the Figure.

Dia. 35 (nice jumps). Black 1 instead of 3 in the Figure is a safe move, but then White jumps at 2. If Black 3, White 4. The successive jumps may seem lacking in strategy but they are splendid moves.



Dia. 34

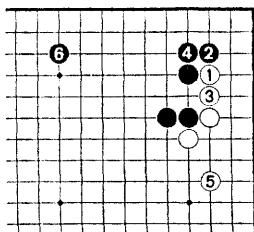


Dia. 35

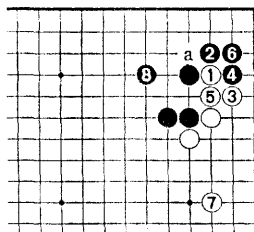
Dia. 36 (joseki). Blocking at 2 is also possible—this is a tighter move territorially. If 3, the straightforward connection at 4, after which both sides extend. In this case also the wide extension to 6 is natural—the closer 6 is to the right, the worse it is.

Dia. 37 (bending back). White most often bends back at 3 in answer to 2. 4 and 6 are absolutely necessary. 7 and 8 follow. Black must not be scared by the cutting point at 'a'. If Black 6 at 'a', White captures a stone with 6 and omits the extension to 7.

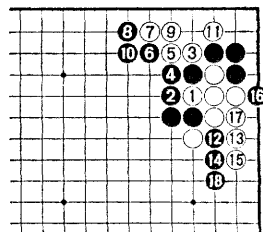
Dia. 38 (sacrifice). When Black connects at 6 in *Dia. 37*, it is possible that White will cut with 1 and 3. However, Black can afford to sacrifice the three corner stones. After 5 to 11, Black throws in a cut at 12. White will usually have to take the black stones off the board, so at most he gets fifteen points or so. This does not begin to compare with Black's thickness.



Dia. 36 ◆◆

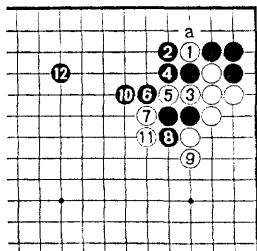


Dia. 37 ◆◆

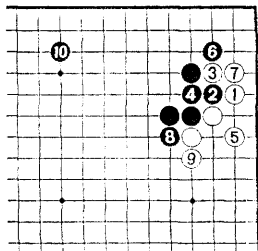


Dia. 38

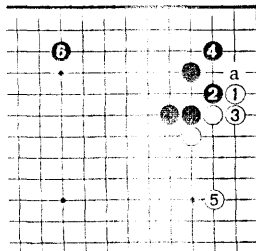
Dia. 39 (good for Black). If White begins by cutting at 1, Black answers at 2. White 'a' fails because of Black 4, so White has no choice but to play 3 to 7. Black plays out once at 8, then draws back at 10, getting an adequate result. He secures a nice area with 12 and can also look forward to playing a ladder block.



Dia. 39.



Dia. 40 ♦♦

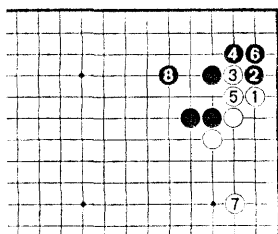


Dia. 41 ♣

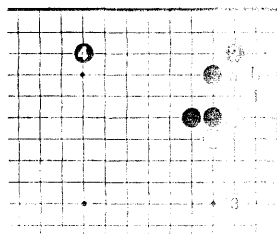
Section 3. The Diagonal Move-

Dia. 40 (reversion). White sometimes tries the diagonal move of 1. Black 2 is a straightforward move and the pattern then reverts to *Dia. 30*. Black 6 before 8 is the correct order.

Dia. 41 (the simple connection). White 3 is also possible, whereupon Black 4 makes correct shape. If Black plays 4 at 'a', White can peep at 4, creating some potential in the corner for later. That is why 4 is the proper response. If 5, Black once again makes the wide extension to 6. This sequence is a joseki.



Dia. 42 ♦♦



Dia. 43 ♦

Dia. 42 (reversion). If Black 2, followed by White 3 and 5, the result is the same as in *Dia. 37*.

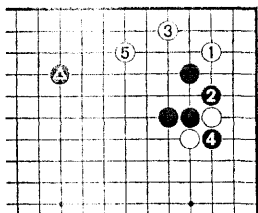
Dia. 43 (variation). Black can also simply answer at 2. White 'a'-Black 'b' next gives the same result as *Dia. 42*. The sequence to 4 here is a joseki. Ignoring White 1 is unfavourable, as permitting White to enter at 2 is a quite a loss.

Section 4. Entering at the 3-3 Point

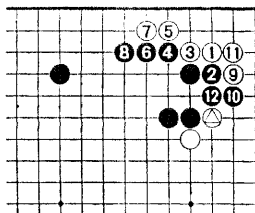
Dia. 44 (the basic pattern). When Black already has a stone at $\triangle$ at the top, White can enter at the 3-3 point in order to prevent Black from solidifying his territory. Blocking at 2 is the correct answer and a swap follows with 3 and 4. White 5 is also the proper move.

Dia. 45 (an invalid move). Blocking at 2 is not valid. White lives with 3 etc. while also securing some nice area. Black connects at 12 in gote, yet White $\triangle$ is still not completely dead. In short, Black's stones are working very inefficiently. If Black 6 at 7, White 9 puts him on the spot.

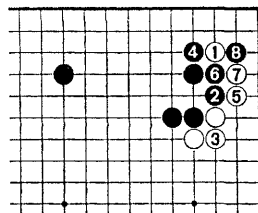
Dia. 46 (irregular). Black 2 is correct and is the vital point. Connecting at 3 is funny. When Black captures the stone with 4 to 8, White's original invasion at the 3-3 point has become meaningless. White 3 shows a confusion with the double approach move joseki.



Dia. 44 ♦♦



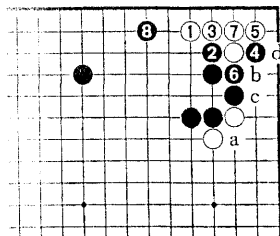
Dia. 45



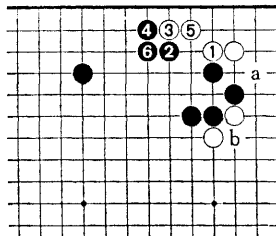
Dia. 46

Dia. 47 (a strong move). Black 'a' is the proper reply to White 1, but Black can also settle the shape with the powerful sequence to 8. This severe approach is recommended in even games. If White next seeks life with White 'b', Black 'c', White 'd', Black's intention is to dispense with the cut at 'a'.

Dia. 48 (heterodox). White tries 1 in the hope that Black will hane but this is too complacent. Black frustrates his plan by checking at 2. Living with 3 and 5 is about the best that White can do, whereupon Black builds thickness with 6. Black 'a' is sente, so White cannot really aim at connecting at 'b'.



Dia. 47

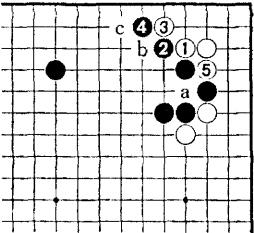


Dia. 48

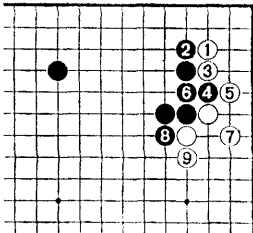
Dia. 49 (tricked). Black 2 is just what White wants. If Black makes a second hane at 4, White has the troublesome move at 5. Letting White connect is awful, but if Black plays 'a', White captures with 'b' and 'c'.

Dia. 50 (another possibility). Black 2 is also a move which cannot be criticized. Black loses a lot of area by letting White cross under, but his emphasis on the top is consistent with his selection of the attach-and-extend joseki. Black ends in sente. In a handicap game this joseki keeps things simple.

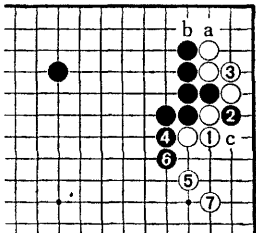
Dia. 51 (forcing move). If White plays 7 in *Dia. 50* at 1 here, Black makes the stylish cut at 2. Connecting at 3 is forced, so Black forces with 4 and 6. If Black simply plays 2 at 4, White exchanges 'a' for Black 'b', then hanes at 6. If Black then cuts at 2, White captures with 'c'.



Dia. 49



Dia. 50

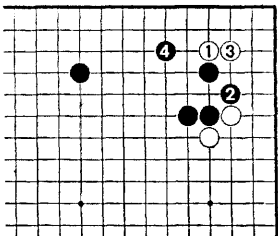


Dia. 51

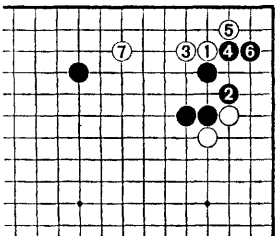
Section 5. The Belly Contact Play

Dia. 52 (a trick play). White 1 is not a proper move. Rather, it is a trick play made in expectation of a mistake by Black. As before, Black 2 is the vital point. If White 3, Black checks at 4, getting the same result as in *Dia. 48*.

Dia. 53 (adequate for White). When White extends away from the corner at 3, Black answers peacefully with 4 and 6. However, White 7 is an excellent extension which seems to give White an adequate position. Black 4 and 6 are too straightforward and so are a little unsatisfying.



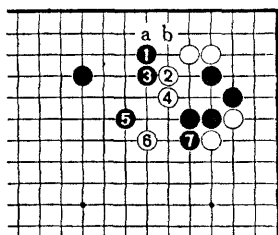
Dia. 52



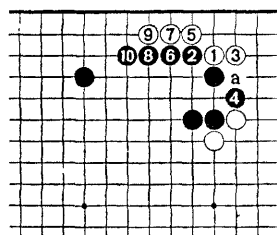
Dia. 53

Dia. 54 (aggressive). Black should attack at 1 without worrying about the corner. If White 2, Black attacks with 3 to 7. Keeping White under attack will automatically enable Black to take control of the right side. If White 2 at 'a', Black answers at 'b' and captures this stone.

Dia. 55 (tricked). Blocking at 2 means falling for the trick. If White 3-Black 4, Black 2 turns out to be badly positioned, as it should be one space to the left, as in *Dia. 52*. If Black 6 at 7, then White 'a', thus reverting to *Dia. 49*. The sequence to 10 is a success for White.

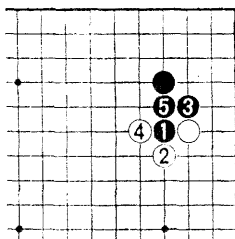


Dia. 54



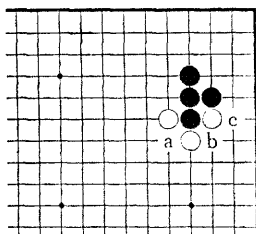
Dia. 55

CHAPTER V ATTACHING AND BLOCKING

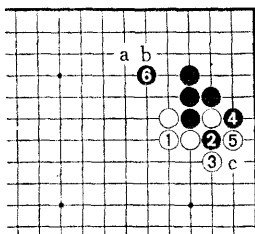


Black 3 is a powerful move. White forces Black into bad shape by giving atari at 4, but Black creates cutting points in White's position. Preventing White from invading at the 3-3 point is compensation for Black's bad shape.

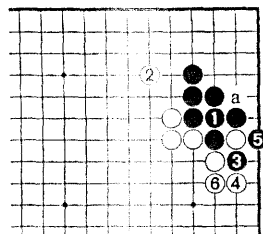
Dia. 1 (White's continuations). White continues with 'a', 'b' or 'c', depending on the overall position.



Dia. 1



Dia. 2 ♦♦



Dia. 3

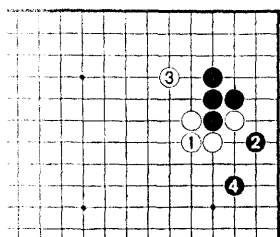
Section 1. Connecting in the Centre

Dia. 2 (the basic pattern). If White 1, Black captures a stone with 2 and 4. White 5 next is considered absolutely necessary. Black defends at 6, leaving the problem of the ko till later. Depending on the position, Black can play 6 at 'a' or 'b'. If White 5 at 6, playing a hane at 'c' is good enough for Black.

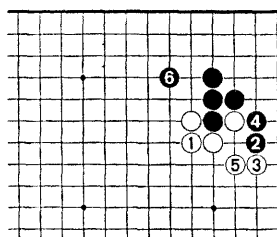
Dia. 3 (timid). The timid connection at 1 is out of the question. The result when White takes the good point of 2 and connects at 6 is bad for Black. The ko is not a proper ko until White captures at 1, then cuts at 'a'. It is not at all an easy ko for White to initiate.

Dia. 4 (too low). Black 2 avoids the problems of the ko, but White will probably ignore it and play at 3. Black can move out at 4, but the lowness of his position is unsatisfying. Letting White occupy the important point of 3 is in general bad for Black.

Dia. 5 (efficient). If White is kind enough to answer at 3, then Black 2 becomes an effective move. Black forces with 4, then jumps to 6. This is a comfortable position for Black, as the disagreeable ko has been eliminated. Since the original idea of connecting at 1 is to emphasize central thickness, answering at 3 and 5 is contradictory.



Dia. 4 ◆



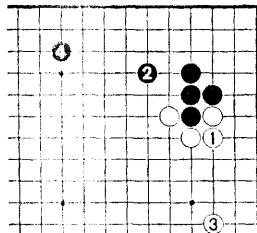
Dia. 5

Section 2. Connecting Underneath

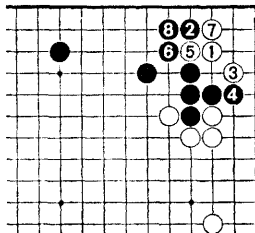
Dia. 6 (joseki). If White 1, Black 2. With 3 and 4, both sides get good shape. Black 4 is not the only move but no larger point can be found at the moment. White's shape is also nicely settled.

Dia. 7 (corner safe). The feature of the attach-and-block joseki is that it defends the 3-3 point. On its own, invading at 1 cannot succeed. Black 2 is a decisive answer and White dies in the sequence here. Invading the corner is difficult.

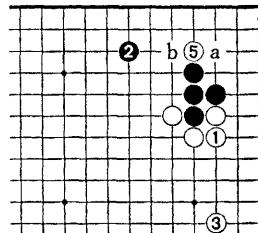
Dia. 8 (leaving some potential). Black 2 leaves some unfavourable potential in the corner. If Black ignores 3, White plays at the vital point of 5. Capturing this stone is too much to expect. If Black 'a', White 'b' and he cannot be caught.



Dia. 6 ◆◆



Dia. 7

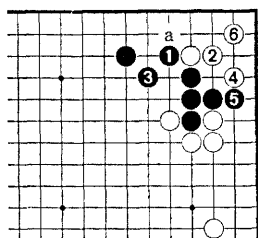


Dia. 8
④ elsewhere

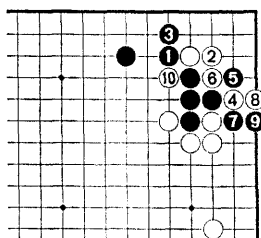
Dia. 9 (White lives). Black has no choice but to block on the outside at 1. If 2, Black will probably defend at 3. White gets indisputable life with 4 and 6. If Black 3 at 4, White hanes at 'a' in sente, so trying to kill him is unreasonable.

Dia. 10 (Black collapses). If Black plays 3, White does not have eye-shape, but this move gets Black into awful trouble. White plays 4 to 8, then if Black persists in trying to capture him with 9, cuts at 10 and squeezes. It is Black who ends up being captured.

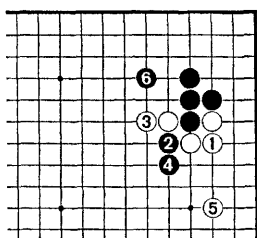
Dia. 11 (a fight). Cutting at 2 is a severe move. If White 3, Black cannot give up his cutting stone, so he extends at 4, initiating a clash here. White must consider his prospects in this fight when he connects at 1; likewise Black when he cuts.



Dia. 9

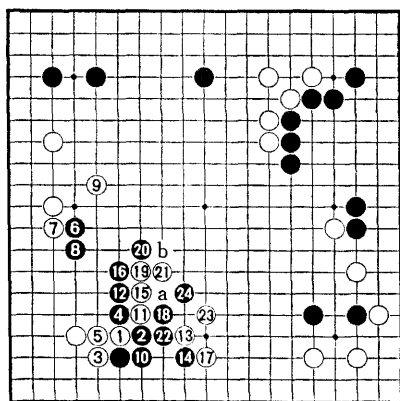


Dia. 10



Dia. 11 ♦

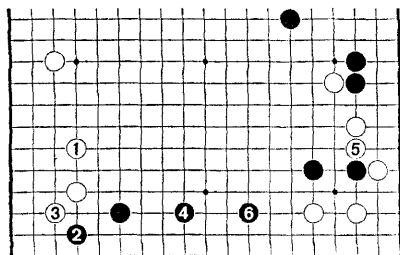
Ref. Fig. 21. White 1 and 3 were the strongest moves in this position. Black forced with 6 and 8 before connecting at 10 in order to provide himself with allies in the fight after White cut at 11. I think that this was effective timing on my part, as self-respect required White to cut at 11 anyway. Honda said that he had intended to play 19 at 22 but had overlooked the fact that Black could counter with Black 'a', White 19, Black 'b'. After Black 24, it was a difficult game for White.



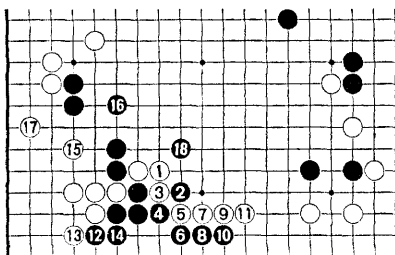
Ref. Fig. 21
13th Meijin League (1974)
White : Honda Kunihisa ; Black : Ishida

Dia. 12 (supplement). If White simply answers at 1, Black plays 2 and 4. Defending at 5 is the proper move for White, while Black will probably play 6, as there are no other specially large points. This would give a close game.

Dia. 13 (game analysis). If White 1 instead of 13 in the Figure, Black will not made a two-space extension but will jump to 2. White 1 naturally pushes down and cuts, so the sequence to 18 follows. This was read out by the players during the game. Pressing at 18 helps Black to look after his stones, so this result is probably satisfactory for him.



Dia. 12

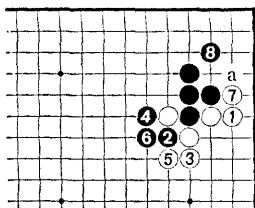


Dia. 13

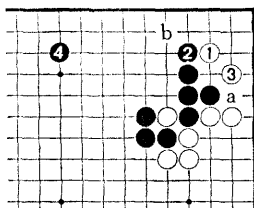
Section 3. The Descent

Dia. 14 (joseki). White 1, descending towards the edge, is a territory-oriented move played when the centre is unimportant. Black plays 2 to 6, then yields at 8 in answer to 7. If 8 at 'a', White aims at the weak point at 8.

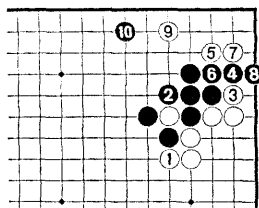
Dia. 15 (joseki). White can also invade at 1 instead of 7 in *Dia. 14*. Black usually plays 2, letting White connect, then makes the nice extension to 4. Black 2 at 'a', permitting White 'b', is also possible, but there is probably no need to strain oneself like this.



Dia. 14 ♦♦



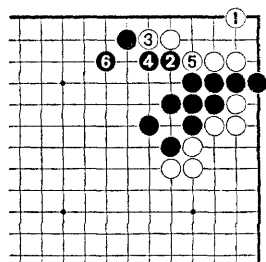
Dia. 15 ♦♦



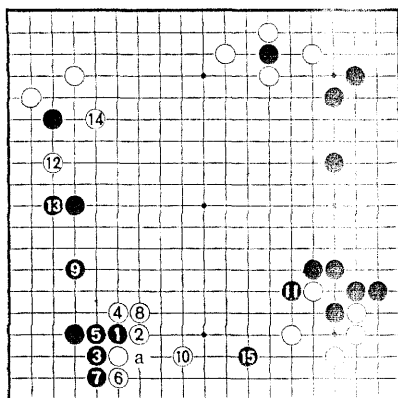
Dia. 16

Dia. 16 (Black captures). Black can also capture at 2 instead of 6 in *Dia. 14*—one cannot say which is better. 2 enables Black to resist at 4. Black prevents White from crossing under at 8, then makes the severe checking move at 10. Next—

Dia. 17 (good for Black). White cannot break out, so he has to seek life in the corner. White 1 is the vital point. Black forces with 2 and is satisfied with getting good shape with 6, even though his corner has been gouged out. One must consider carefully the timing of 3 and 5 in *Dia. 16*.



Dia. 17

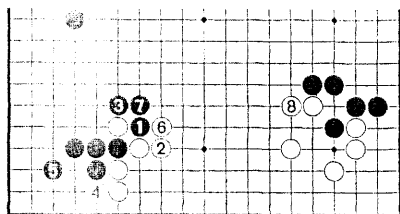


Ref. Fig. 22
26th Honinbo Title, Game 4 (1971)
White : Rin ; Black : Ishida

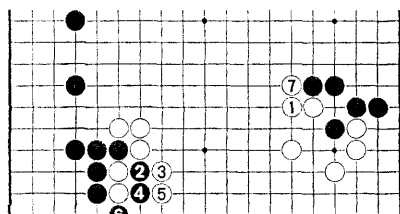
Ref. Fig. 22. When White descended at 6, Black blocked at 7 without cutting. This prevented White from invading at the 3-3 point and was part of a thorough-going attempt to make territory on the left. This kind of experiment is quite common. 8 and 9 were both natural, but White 10, played from concern about the cutting point at 'a', was funny. The hane at 11 was the central point in this position. This facilitated the invasion at 15 and secured Black's lead.

Dia. 18 (supplement). If Black follows joseki by cutting at 1, White takes a firm grip on the lower side with 6 and 8. Black also gets good shape, but White's position is on a larger scale. This is what White wants.

Dia. 19 (variation). Before all else, White should have played 10 in the Figure at 1. Extending here makes it difficult for Black to break into the bottom area. If Black cuts at 2, White naturally sacrifices the two stones. This result increases the value of turning at 7.



Dia. 18

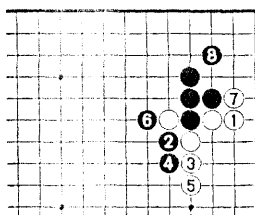


Dia. 19

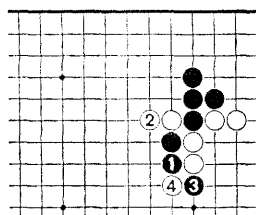
Dia. 20 (the problem of the push). Whether or not Black can push at 4 is quite a problem. If White is kind enough to answer at 5, Black captures at 6 and the push is obviously a forcing move. However, Black cannot expect White to extend at 5.

Dia. 21 (exceptionally difficult). White will probably answer at 2. If 3, White counters with 4. No predictions can be made about this fight: fighting strength will be the only determinant. Black 3 at 4 is peaceful, but White crawls at 3 and Black cannot get a good result.

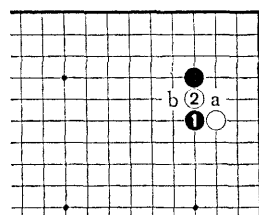
Dia. 22 (hanekomi). White 2 (a hanekomi) is a variation White sometimes tries in a handicap game in order to psych out the weaker player. Black must not get flustered. If the ladder is favourable, he can counter strongly by cutting at 'a'. The usual answer is 'b'.



Dia. 20



Dia. 21

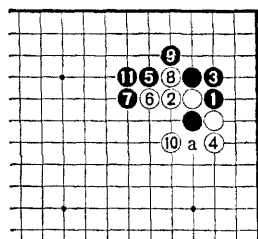


Dia. 22

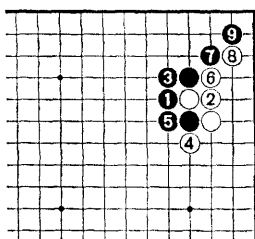
Dia. 23 (good for Black). Black can play 1 and 3, provided that White does not get a ladder with 'a', in which case White 4 is the only move. Black jumps to 5, then happily plays a hane at 7. The result to 11 gives Black both profit and thickness.

Dia. 24 (the two-step hane). The ladder must be favourable for White to play the hanekomi. In this case, Black 1 and 3 are correct. White 4 and 6 are natural, but then Black continues with the unyielding combination of 7 and 9. This presses White to come to a decision.

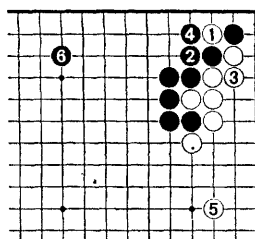
Dia. 25 (peace). White must choose between war and peace. With 1 and 3, he opts for the latter and the sequence to 6 follows. Black should be satisfied, even allowing for his extra move.



Dia. 23



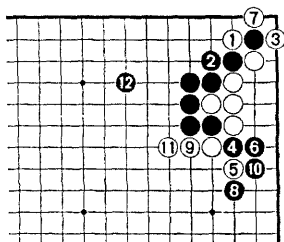
Dia. 24



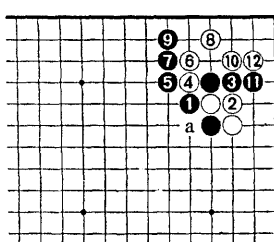
Dia. 25

Dia. 26 (war). If White captures with 1 and 3, Black starts a fight with 4. 5 before 7 is the standard order, while 8 is also a standard move. The sequence to 12 is forced, but Black has a firm footing, while White is floating uneasily in the centre.

Dia. 27 (an overplay). Blocking at 3 is an overplay. When White cuts at 4, 'a' is a double atari, so Black has no time to play down at 11. He is therefore unable to capture with 5 etc.—on the contrary, it is Black who is captured.

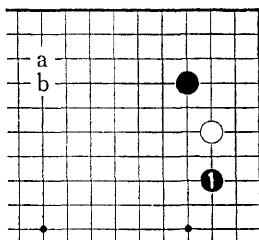


Dia. 26

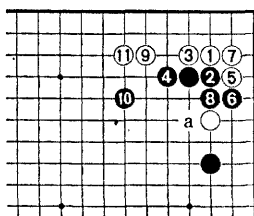


Dia. 27

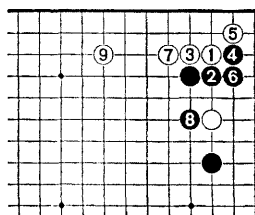
CHAPTER VI THE ONE-SPACE PINCER



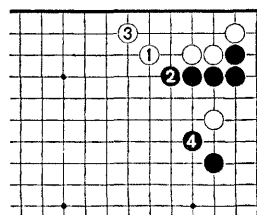
Black usually has an extension at 'a' or 'b' when he makes the pincer at 1, but regardless of this, White enters at the 3-3 point in the overwhelming majority of cases.



Dia. 1 ◆◆



Dia. 2 ◆



Dia. 3 ◆

Section 1. When Black Has No Extension

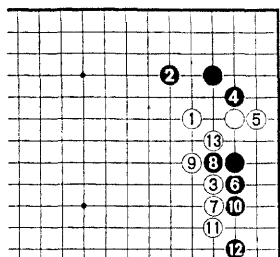
Dia. 1 (joseki). Black naturally blocks at 1 when he has no extension at the top. Whatever pincer Black makes, the sequence to 9 is the basic pattern. Playing 10 at 'a' makes Black over-concentrated with the one-space pincer.

Dia. 2 (variation). Black 4 and 6 are also possible, though not seen very much. If 7, Black takes charge of the white stone with 8. This is a tight way of playing as regards the corner territory. White also gets good shape with 9, so one cannot say whether this is better or worse than *Dia. 1*.

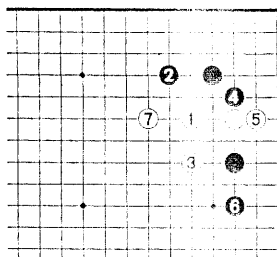
Dia. 3 (sente for White). White 1 instead of 7 in *Dia. 2* is an attempt to take sente. If 3, Black presses at 4, so White succeeds in his objective. However, this means that his local result is inferior to *Dia. 2*, so the question is whether his move elsewhere is worth it.

Dia. 4 (White jumps out). In principle, jumping out at 1 is not to be recommended. Black answers at 2 and the pincer prevents White from extending along the side. The sequence from 3 on is the same as with the one-space pincer in conjunction with the 3-4 stone. Black's result is adequate.

Dia. 5 (leisurely). There are of course positions in which White is reluctant to enter at the 3-3 point and so has no choice but to jump out to 1. White leisurely plays 3 and then 7, without trying too hard. The overall balance is what is important.



Dia. 4

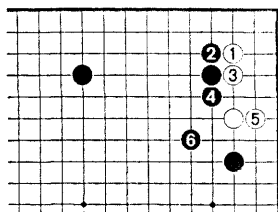


Dia. 5

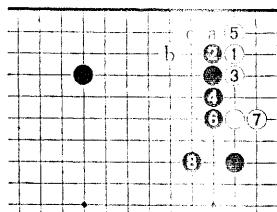
Section 2. When Black Has an Extension

Dia. 6 (the basic pattern). Black blocks at 2 when he has an extension at the top. He invites White to enter at the 3-3 point, so that he can build a moyo. Black 4 is the vital point.

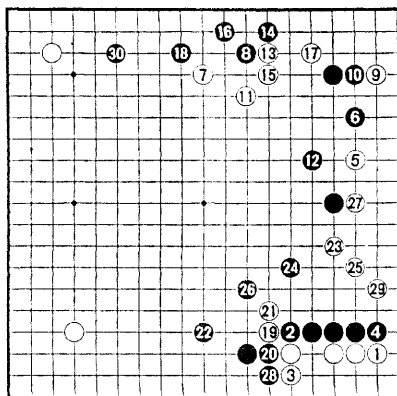
Dia. 7 (a new pattern). In recent years White 5 has become a popular move. White 7 is correct shape in answer to 6. Black reinforces with 8. If White later turns at 'a' Black can answer at 'b' or resist strongly at 'c'—this is a difficult choice which will influence the subsequent development of the game.



Dia. 6

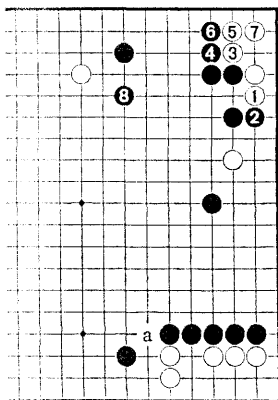


Dia. 7

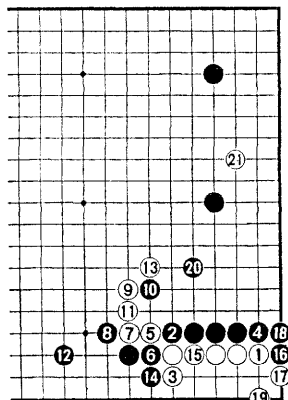


Ref. Fig. 23
Top Eight Players Tournament, (1975)
 White : Hashimoto U.; Black : Cho Chikun

Ref. Fig. 23. Blocking at 4 is the most unrelenting move here and befits the up-and-coming star Cho Chikun. When Black blocks here, White naturally aims at playing out with a hane at 19. The somewhat eccentric moves from 5 on were all played with this hane in mind. With 23, White's strategy was to use 19 and 21 as decoys while he settled himself on the right side. Black took the stones with 24 and 26 and White established himself on the side with 27.



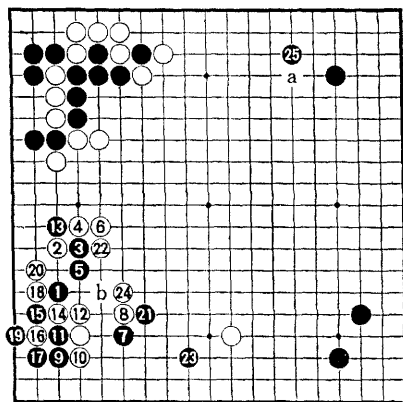
Dia. 8



Dia. 9

Dia. 8 (supplement). White can live if he plays 11 in the Figure at 1 here. However, 8 is an ideal point for Black, giving him a tight position, so White can no longer aim at 'a'. Since White 'a' is his main concern, White has to emphasize the right side.

Dia. 9 (another variation). This is another game, played about half a year earlier, in which Cho also blocked at 4. White played out at 5 immediately, but Black made the astute contact play at 10. Black was happy with the result to 20.

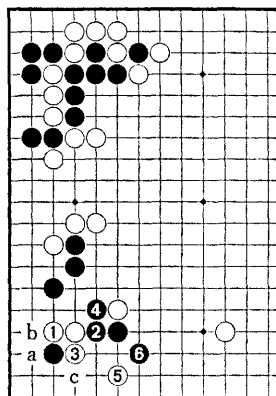


Ref. Fig. 24
10th Meijin League (1971)
White : Otake ; Black : Rin

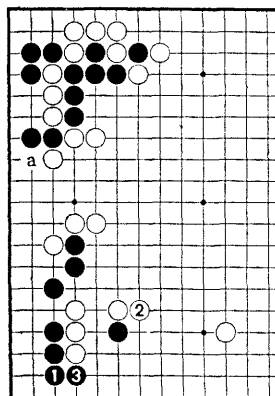
Ref. Fig. 24. Black answered White's pincer with 3 and 5, then attacked with a pincer of his own at 7. The severity of this attack makes one question the wisdom of White 2. Settling the top right by approaching at 'a', then making a capping play at 'b' in the bottom left, would apparently have been better. Black 13 was an overplay, permitting White the sharp counterattack at 14, but even so the cut at 13 had not completely lost its usefulness. Black succeeded in developing rapidly, settling himself at the bottom with 23, then switching to 25 at the top.

Dia. 10 (supplement). Invading at 9 after 7 in the Figure is nice timing. If White blocks at 1, Black has a nice answer at 2. 3 and 4 naturally follow, but Black welcomes this. He is still left with Black 'a', White 'b', Black 'c' in the corner.

Dia. 11 (good enough). Black 1 is a more peaceful move than 13 in the Figure. 2 and 3 are likely next. Black is satisfied with the fact that blocking at White 'a' has lost its value.



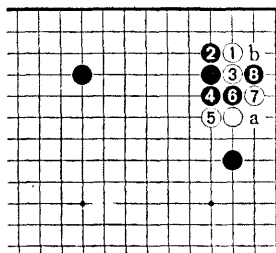
Dia. 10



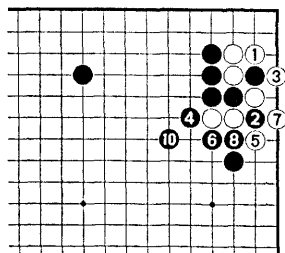
Dia. 11

Dia. 12 (White pushes). Black 4 is a key point which must not be ceded to the opponent. When this pattern first appeared, White used to push up at 5. Cutting at 8 is a tesuji. White cannot connect at 'a', as letting Black capture two stones with 'b' is awful.

Dia. 13 (the early pattern). Capturing the cutting stone with 1 is the only move. Black 10 concludes the sequence. This pattern has lost popularity, as Black's thickness is regarded as superior to White's profit.



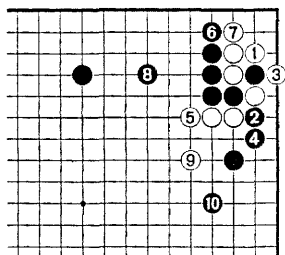
Dia. 12



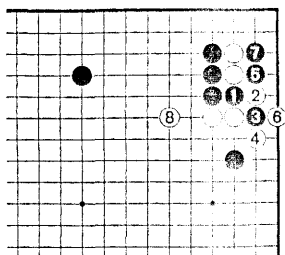
Dia. 13 ◆
⑨ connects

Dia. 14 (feasible for Black). Black 4 is another strong move. Black 6 is sente, so Black gets nice shape with 8. If White 9, Black answers at 10. This group is also strong, so White is forced completely on the defensive. Pushing at 5 in *Dia. 12* does not work well for White whichever way Black answers.

Dia. 15 (cutting on the other side). The positions are reversed if Black cuts at 3, as White gladly gives up the corner stones by playing at 4. Black's original pincer becomes completely useless after White makes the ponnuki at 6.

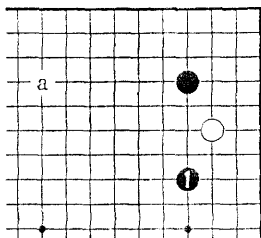


Dia. 14



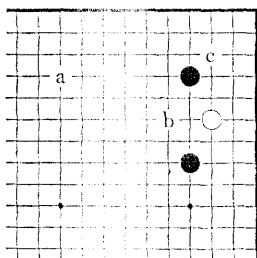
Dia. 15

CHAPTER VII THE ONE-SPACE HIGH PINCER

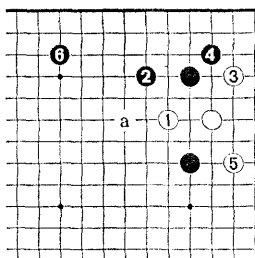


Black 1 is not seen in classical games—it shows a modern approach to the fuseki. When Black has an extension at 'a' at the top, he makes the high pincer at 1 and will welcome an invasion by White at the 3-3 point.

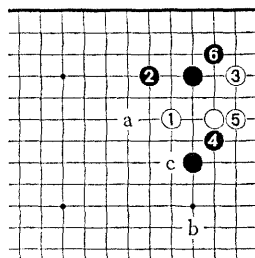
Dia. 1 (responses). White most often jumps out at 'b', regardless of whether Black has an extension at 'a'. Likewise, White can enter at 'c', regardless of whether Black has a stone at 'a'. In the latter case, however, he must be prepared for Black to build a wall of steel.



Dia. 1



Dia. 2 ♦♦



Dia. 3

Section 1. The Jump

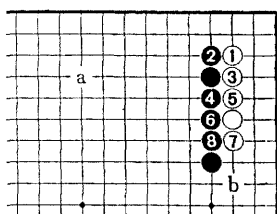
Dia. 2 (patient). 3 and 5 are painful moves because of the lowness of White's position, but he patiently secures a base here and hopes for a chance to do something later. Black 6 is a large point. When Black already has an extension around here, he plays 'a'.

Dia. 3 (subtle). Attaching at 4 the instant White runs at 3 is also possible. 5 and 6 follow. It is difficult to assess whether or not the exchange of 4 for 5 is profitable for Black. White continues by jumping to 'a', making a pincer at 'b' or fixing up his shape with 'c'.

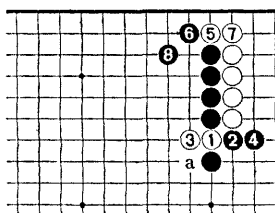
Section 2. Entering at the 3-3 Point

Dia. 4 (a wall of steel). If White 1, Black blocks at 2, regardless of whether or not he has a stone at 'a'. In the sequence to 8, Black links up with his pincer stone, building a wall of steel in the process. White continues at 'a' or 'b', depending on the overall position.

Dia. 5 (slightly unreasonable for White). White can play 7 in *Dia. 4* at 1 here if he wants to prevent Black from building a solid wall, but Black is unlikely simply to block at 3. Instead, he will counter by cutting at 2. In the result to 8, White's stones are floating, so he will be in for a bit of a hard time. If Black 2 at 3, followed by White 2, Black 'a', then White saves face.



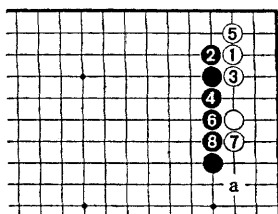
Dia. 4 ◆



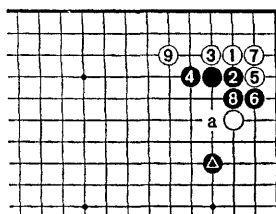
Dia. 5 .

Dia. 6 (variation). Simply playing 5, making Black open at the side, is also possible. Black still walls off the centre with 6 and 8. White's gain in the corner at 5 is balanced by the gap to the right of 4, which prevents him from jumping out to 'a'. In other words, White 5 emphasizes the top more than the right side.

Dia. 7 (a half measure). One should think twice about blocking at 2. After the standard sequence to 9, Black  is not in a suitable position. Reinforcing at 'a' would make Black somewhat over-concentrated, while doing nothing would mean that one would have to worry about White setting his stone in motion.

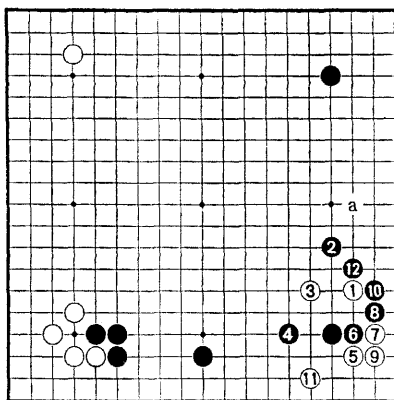


Dia. 6 ◆



Dia. 7

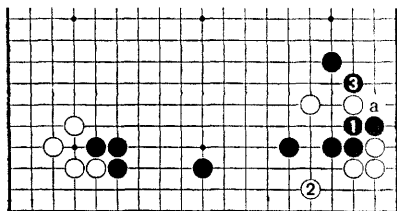
Ref. Fig. 25. White approached at 1 instead of making the conventional splitting play at 'a'. Black naturally responded with a pincer. White jumped once at 3 before invading at 5 because he did not want Black to build a solid wall here, but one has one's doubts about this approach. Black 10 was a good answer to 7 and 9. White could not do anything on the outside, so he continued with 11, but Black 12 made this a painful result for White.



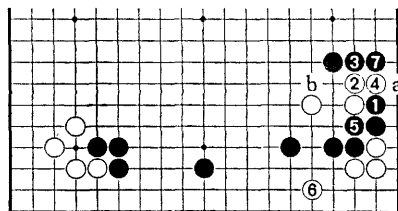
Ref. Fig. 25
8th Meijin League (1969)
White : Otake ; Black : Rin

Dia. 8 (supplement). If Black makes the usual answer at 1, 2 and 3 are likely. This leaves White with at least some potential for playing 'a'. There can be no doubt that Black 1 at 'a' is better.

Dia. 9 (resistance impossible). If White answers 1 at 2, Black exchanges 3 for 4 before connecting. He then blocks at 7 when White plays 6. If next White 'a', he is immobilized by Black 'b'. White 'b'-Black 'a' is also out of the question.

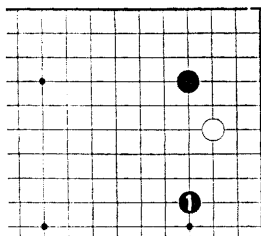


Dia. 8



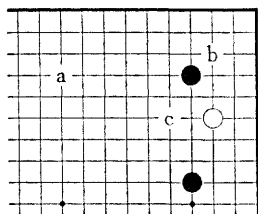
Dia. 9

CHAPTER VIII THE TWO-SPACE HIGH PINCER

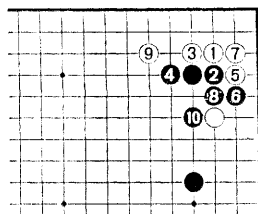


Black 1 is the most popular pincer with the star-point stone as well as with the 3-4 points. The reason probably is that it is neither too far nor too close. In most cases, Black has an extension at the top.

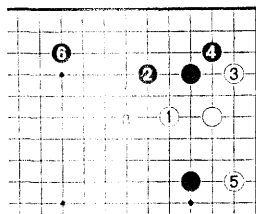
Dia. 1 (White's responses). When Black has an extension at 'a', he makes the two-space high pincer in order to urge White to enter at the 3-3 point. This is the same approach as with the one-space pincer, but the variations are much more numerous. Regardless of whether or not Black has an extension at 'a', White answers either at 'b' or 'c'.



Dia. 1



Dia. 2



Dia. 3

Section 1. When Black Has No Extension

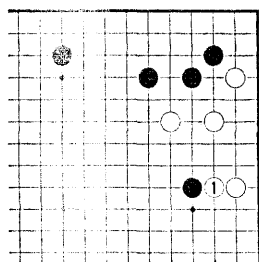
Dia. 2 (3-3 invasion). Black intercepts at 2 when he has no extension at the top. The sequence to 9 is a representative star-point joseki. There are few conceivable cases in which this would be disadvantageous for White. Black 10 is the proper move but is sometimes omitted.

Dia. 3 (jumping out). 1 to 5 is also a joseki, just as with the one-space pincer. Black 6 is a large point, but if Black already has an extension around here, Black 'a' is a good point. See Ref. Fig. 34 for the variation when White enters at 4 instead of 3.

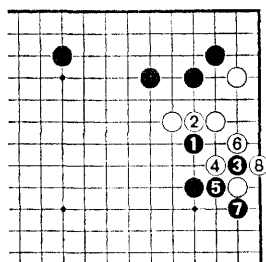
Dia. 4 (a necessary move). White's shape may seem more efficient than in the one-space pincer variation, as he has run one space further down the side. However, the large knight move is weak, so it is desirable to reinforce at 1 at the earliest opportunity. White 1 is necessary and is worth devoting a move to.

Dia. 5 (Black's aim: I). White's position is insecure if he neglects to reinforce, as Black will aim at exploiting his weakness. One way is the combination of 1 and 3. White has no choice but to play 4, so Black blocks White's path down the side in sente with 5 and 7. There is quite a difference between this result and *Dia. 4*.

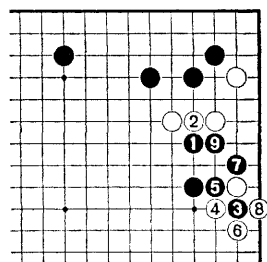
Dia. 6 (Black's aim: II). Attaching on the outside at 3 is another severe move. White 4 is natural, but then Black splits White into two with 5 to 9. The four white stones at the top are now floating. Playing 4 at 7 in order to avoid this result is much too painful.



Dia. 4



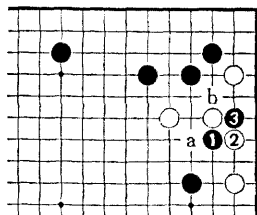
Dia. 5



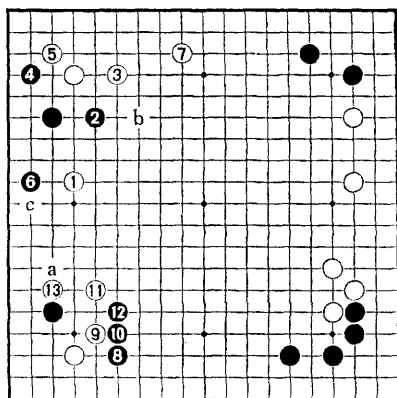
Dia. 6

Dia. 7 (Black's aim: III). Black can also aim at attaching at 1. If 2, cutting at 3 is a tesuji. If next White 'a', then Black captures the corner stone with 'b'. The timing of these moves is difficult, but still this is yet another measure that Black can aim at.

Ref. Fig. 26. Playing White 1 at 'a' was also possible—the important thing was to make a splitting play on the left side. Choosing the pattern from 2 to 6 was natural. White made the narrow extension to 7, one space less than usual, because he did not want Black to play 'b' in sente. White's plan was to play solidly at the top and aim at attaching at 'c' later.



Dia. 7

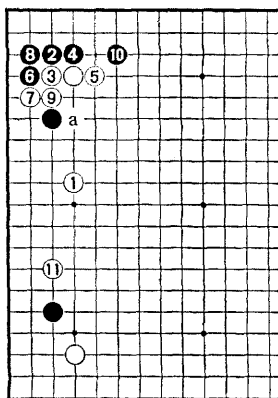


Ref. Fig. 26

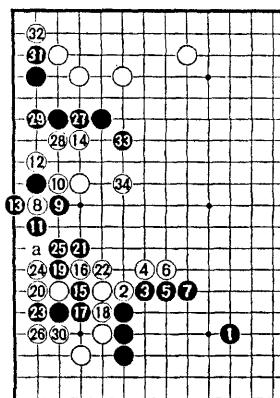
Top Eight Players Tournament (1975)
White : Fujisawa Shuko ; Black : Ishida

Dia. 8 (supplement). If Black invades at the 3-3 point with 2, White follows the standard pattern to 9, then makes a pincer at 11. This is an ideal result for White. White 11 at 'a' is a very slack move.

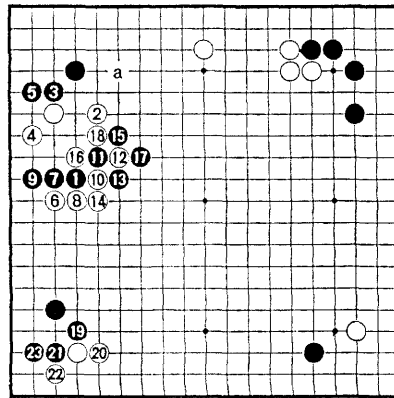
Dia. 9 (the game continuation). Black continued by extending to 1, but he should have pushed up at 2. The sequence from 2 to 6 gave added severity to White 8. The moves from 9 to 26 were forced. It seems that Black should have captured White by playing 29 at 'a', for White 30 made the game difficult for Black.



Dia. 8

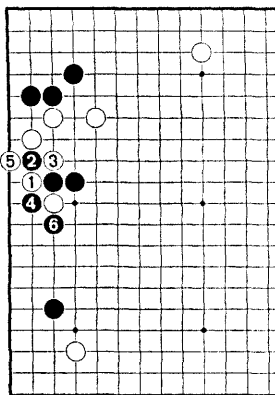


Dia. 9

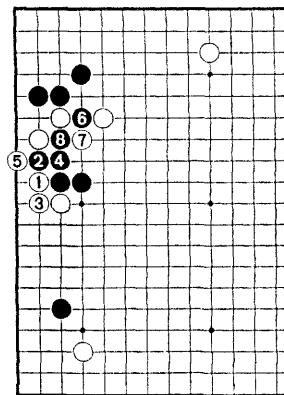


Ref. Fig. 27
11th Meijin Title, Game 6 (1972)
White : Fujisawa Shuko ; Black : Rin Kaiho

Ref. Fig. 27. Jumping at 2 instead of entering at the 3-3 point is correct in this position also. White already has stones at the top, so invading the corner would make him over-concentrated there. When Black played 3, he expected White to extend straight down on the 2nd line, so he planned to jump to 'a' next. However, White twisted sideways to 4, leading to an unusual variation. White 8, a strong counter to Black 7, was the only move. Black 9 was also absolutely necessary. The result to 18, leaving an unresolved ko, promised complications later.



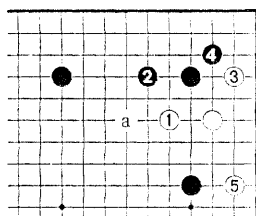
Dia. 10



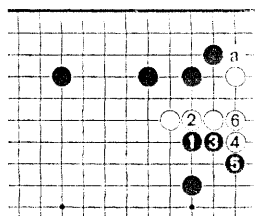
Dia. 11

Dia. 10 (supplement). White 8 in the Figure is White's lifeline. Making the hane at 1 here is bad, as Black plays 2, then sets up a ladder with 4 and 6. In this position White has no good ladder-block at the bottom.

Dia. 11 (very inferior for White). If White answers Black 2 with 3 and 5, Black cuts with 6 and 8. Permitting this is out of the question—White would already be losing the game.



Dia. 12 ◆◆

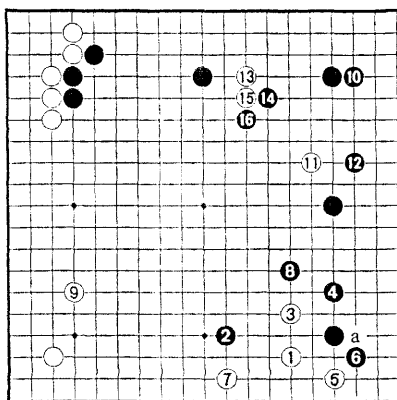


Dia. 13

Section 2. When Black Has an Extension

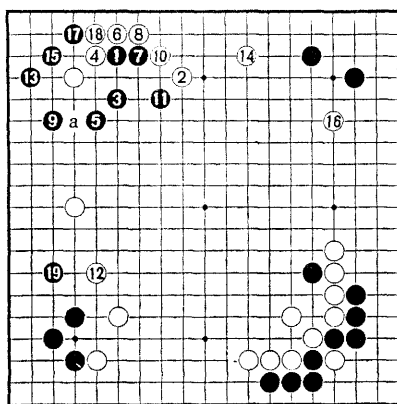
Dia. 12 (White jumps out). When Black has an extension at the top, White has the same two options: jumping out or entering at the 3-3 point. The sequence to 5 is the same as when Black has no extension. Next, 'a' is the crucial point for both sides.

Dia. 13 (submissive). White cannot omit 5 in *Dia. 12*. If he does, Black peeps at 1, then makes the severe block at 3. White has to play 4 and 6, but these moves are submissive. Black can deprive White of eye-space by blocking at 'a'. If White plays 4 in the centre, Black hanes at 6, which is unbearable.



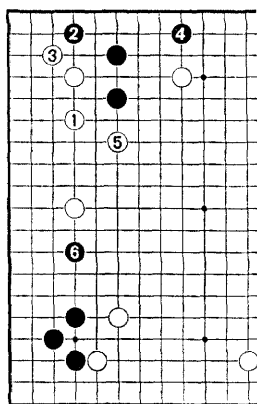
Ref. Fig. 28
4th Meijin League (1965)
White : Rin Kaiho ; Black : Takagawa

Ref. Fig. 28. Black's position, with three star-point stones in a row (sanren-sei) on the left and another one at the top, mainly emphasizes influence. The pincer at 2 is often played in this kind of fuseki. If White plays 3 at 6, Black blocks at 'a' and builds up an overwhelming moyo on the right side. White plays 3 to 7 to prevent this. An additional objective is to avoid settling the shape here. Black 8 is probably the only move in this position. White reduces with 11 and 13, thus initiating a difficult middle game.

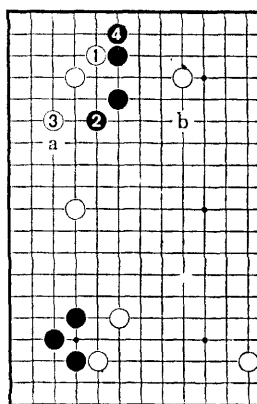


Ref. Fig. 29
10th Meijin Title, Game 6 (1971)
White : Fujisawa Shuko ; Black : Rin Kaiho

Ref. Fig. 29. White had immense thickness at the bottom and also had an extension on the centre star-point stone on the left side. Consequently, Black had to jump to 3 instead of entering at the 3-3 point. White played 4 to prevent Black from running into the corner—he hoped that Black would answer at 6, whereupon he planned to jump to ‘a’. Black instead played 5, intending to play 6 next if White answered at 9. This contest of wills gave birth to an interesting variation. The territory-oriented move of 13 was typical of Rin, but extending at 14 probably would have been bigger.



Dia. 14



Dia. 15

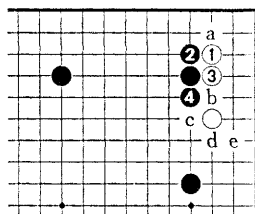
Dia. 14 (supplement). If White makes the usual response at 1, Black of course plays 2 and 4, securing a comfortable position. If White blocks off the centre with 5, checking at 6 is just right. This way of playing prevents White from trying anything tricky.

Dia. 15 (submissive). Black countered with 2 when White attached at 1. Black will be satisfied if he can force White into a low position with 3. He can aim at the severe contact play at ‘a’, while capping White at ‘b’ is also a good move.

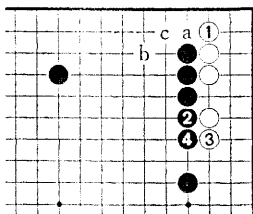
Dia. 16 (entering at the 3-3 point). If White 1, the moves to 4 are forced. White now comes to a turning point. The newest move is White 'a', which emphasizes territory. Other moves are 'b' to 'e'.

Dia. 17 (descending towards the edge). If White 1, Black plays 2 and 4. Later White will turn at 'a', whereupon Black answers at 'b', so White's strategy is to let Black surround this area. If Black answers at 'c', White's strategy will centre around using the peep at 'b' as a foothold to get into this area. One move can change the whole character of the game.

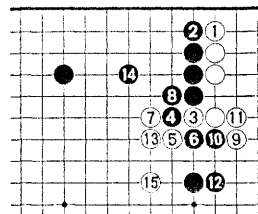
Dia. 18 (a fight). If Black answers at 2, White cuts his way through with 3 and 5. Black 6 is a tesuji and the sequence to 15 is probably forced. Black's stones on the right side are not very strong, so one cannot say that the centre white group is floating. In the local context, this fight is feasible for White.



Dia. 16



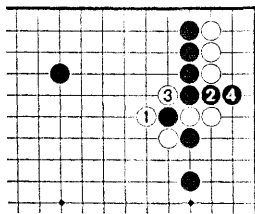
Dia. 17 ♦♦



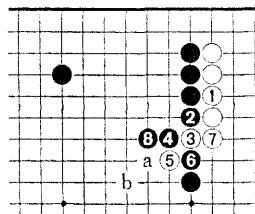
Dia. 18 ♦

Dia. 19 (ponnuki). If Black pushes through at 2, a swap follows with 3 and 4. Black captures the corner, but White's ponnuki gives him magnificent thickness, so Black's strategy of emphasizing thickness is completely upset. Black should after all follow *Dia. 17*.

Dia. 20 (White connects). White 1 is a thick move. The sequence to 8 follows. White hopes for an opportunity to push at 'a' later, while Black hopes to forestall this by playing 'b' at the right time. Black 'b' is correct shape for securing the capture.



Dia. 19

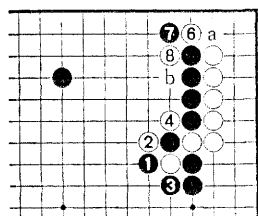


Dia. 20 ♦

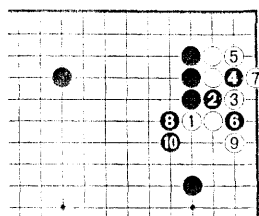
Dia. 21 (caution required). Black must not play 8 in *Dia. 20* at 1 here, even if the ladder is favourable, for White can counter with the combination of 2 and 4. He then hanes at 6 and cuts at 8—if Black ‘a’, White squeezes with 10 etc.

Dia. 22 (White pushes). If White 1, Black cuts on the inside at 4, just as in the one-space pincer joseki. If 5, Black sacrifices a stone at 6 and hanes at 8. The sequence to 10 was an early joseki. Both sides achieve their objectives: White gets profit and Black gets thickness.

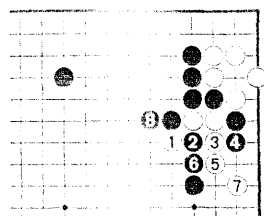
Dia. 23 (the basic pattern). Subsequently, the hane at 1 was substituted for 9 in *Dia. 22*. Black cuts at 2, then plays the tesuji of 4. White 7 is also a tesuji—if one space higher, Black attaches at 7 and squeezes.



Dia. 21
⑤ connects



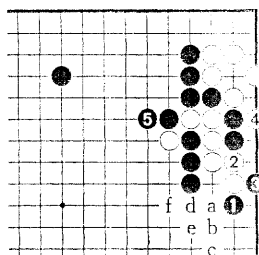
Dia. 22 ♦



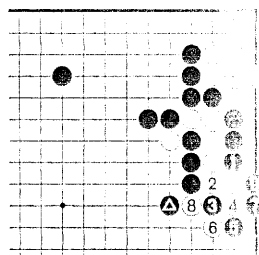
Dia. 23 ♦♦

Dia. 24 (settling the shape). Black can also make the exchange from 1 to 4 before extending at 5 in the centre. However, simply extending at 5 without making these forcing moves is a more subtle approach. The reason is that a move at any of the points from ‘a’ to ‘f’ is sente, because of the possibility of Black giving atari at 2.

Dia. 25 (ladder). Assuming that White ignores a Black move at ③, Black can squeeze and set up a ladder with the sequence to 9. The presence of black forcing moves such as ① completely limits White’s freedom of action on the right.



Dia. 24 ♦



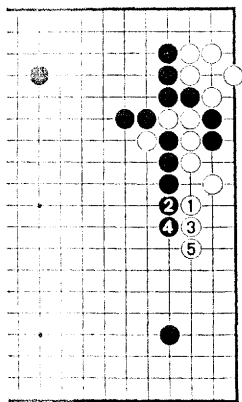
Dia. 25

Dia. 26 (eliminating the forcing moves). White 1 is a good move which takes profit as well as eliminating the forcing moves. If Black pushes, White extends with 3 and 5.

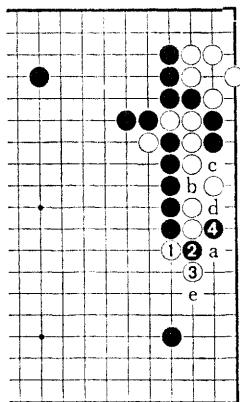
Dia. 27 (a fiendish move). White would like to hane at 1 instead of 5 in *Dia. 26*, but then Black cuts at 2 followed by the fiendish move at 4. If White 'a', then Black 'b', White 'c', Black 'd'. If White answers at 'd', Black 'a' is sente. White must add a move at 'c', so Black can attach at 'e'.

Dia. 28 (cutting on the other side). Black must not cut on the outside at 4. White is always happy to capture this stone with 5 and 7. The result to 9 is clearly inferior for Black. White 5 at 6, followed by Black 'a', is more than Black can hope for.

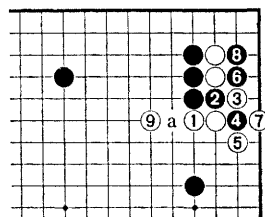
Dia. 29 (the solid extension). White 1 is also possible. This time cutting on the outside at 4 is the tesuji. If White captures the cutting stone with 'a', Black cuts at 'b', capturing the corner stone. When White captures at 'c', it becomes obvious that 1 is a bad and inefficient move. White cannot capture at 'a'.



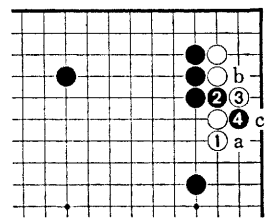
Dia. 26



Dia. 27

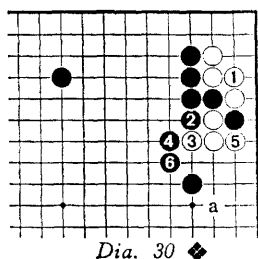


Dia. 28

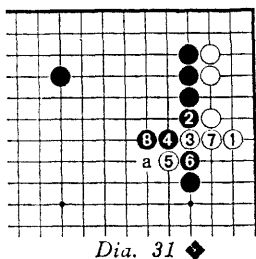


Dia. 29

Dia. 30 (joseki). Connecting at 1 is a painful necessity. The moves to 6 are one continuation. White 5 is the proper move—it seems submissive, but now White can move out at 'a'. Black 2 at 3 is also possible—see Ref. Fig. 33.



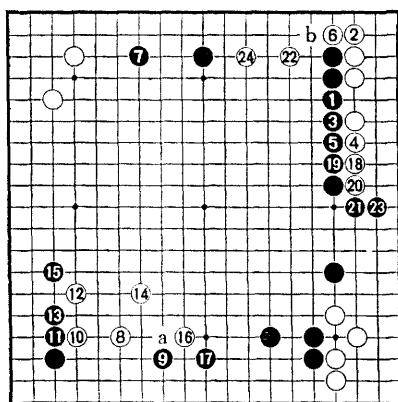
Dia. 30 ◆



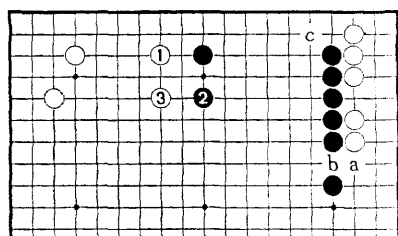
Dia. 31 ◆

Dia. 31 (the diagonal move). White plays 1 when the ladder is favourable. The sequence to 8 follows. If the ladder favours Black, he can play 8 at 'a'. The sequence in *Dia. 21* is not possible because Black has an external liberty.

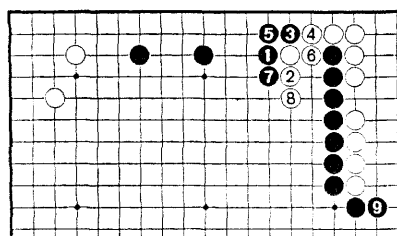
Ref. Fig. 30. In this game White did not want to follow *Dia. 23* by pushing up at 3 instead of 2, for the diagonal move at 7 in *Dia. 23* seemed pointless here, as it would have had little value. White 6 was premature, as permitting Black to extend at 7 was dubious. For Black to ignore White 6 was perhaps called for by fighting spirit. Black 17 was a slack move—Black should have taken sente by pushing at 'a', then blocked at 'b' in the top right. The successive moves at 22 and 24 made the game interesting for White.



Ref. Fig. 30
3rd Meijin League (1964)
 White : Rin Kaiho ; Black : Miyamoto Naoki



Dia. 32

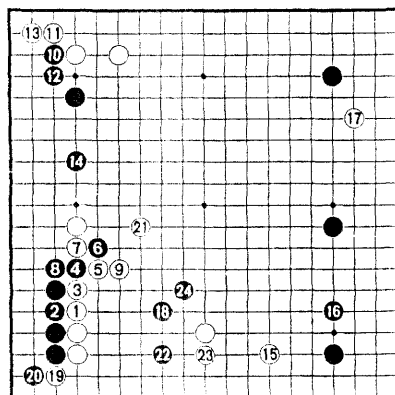


Dia. 33

Dia. 32 (supplement). Checking at 1 is bigger than 6 in the Figure. If 2, White also jumps to 3. His aim now is to exchange White 'a' for Black 'b', then jump in at 'c'. At this stage of the game, Black can hardly spare a move to block to the right of 'c'.

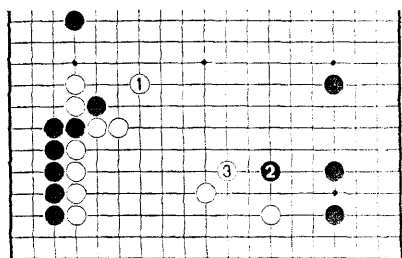
Dia. 33 (variation). Black should have attached at 1 instead of 23 in the Figure. He settles the shape with 3 to 7, then plays 9. White 24 in the Figure weakened Black's two-space extension at the top left.

Ref. Fig. 31. The sequence to 9 follows *Dia. 20*. Black chose this joseki because of the position in the top left corner—he took sente and attached at 10. The checking extension at 14 endowed Black 6 with some added potential, but Black's strategy did not call for moving out with this stone. He would have been satisfied to see White add a stone there. White 15 was the correct approach here, but White 17 was taking things too fast. Black 18 was a nice reducing move and the sequence to 24 was a success for Black.

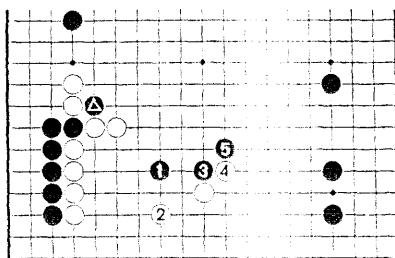


Ref. Fig. 31

13th Meijin Title, Game 1 (1974)
White : Rin Kaiho ; Black : Ishida



Dia. 34

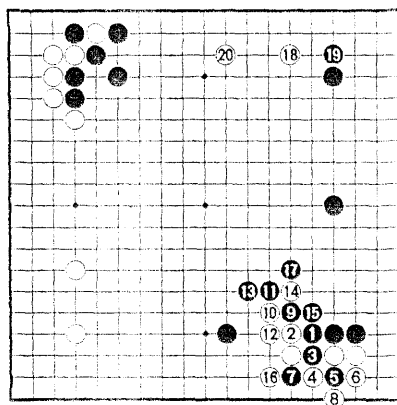


Dia. 35

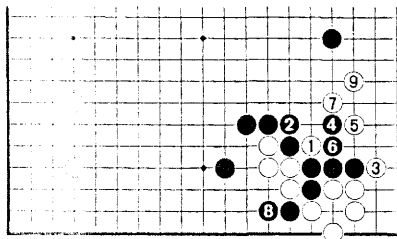
Dia. 34 (supplement). White has invested a lot of capital in the bottom area, so he should take good care of it. Reinforcing at 1 is probably the proper move, rather than 17 in the Figure. About the best Black can do now is to cap at 2, so White secures a nice area with 3.

Dia. 35 (variation). White cannot answer at 2 when Black reduces at 1, as this makes a joke of all the capital that White has invested here. Black is happy to settle the shape with 3 and 5. The possibility of his setting $\triangle$ in motion now becomes quite a threat.

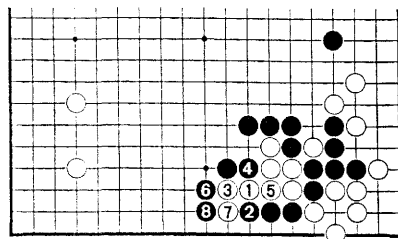
Ref. Fig. 32. The idea of pushing up at 2 is somehow to get into the centre, but as we have seen, the pincer stone is in just the right place, so White has no good way of breaking through. The moves to 10 followed joseki, but then Black tried something new with 11. Resisting would not have gained anything, so White connected at 12. The sequence to 17 was a new pattern. Cutting at 15 instead of 14 was probably also possible.



Ref. Fig. 32
18th Nihon Ki-in Championship (1970),
prelim. round
White : Tozawa ; Black : Abe



Dia. 36

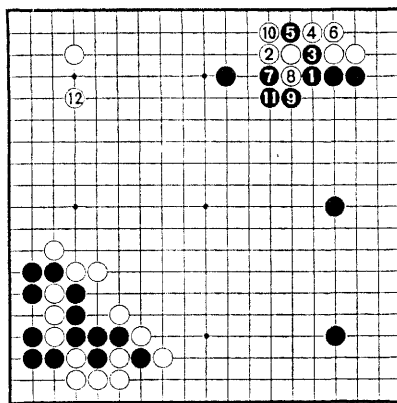


Dia. 37

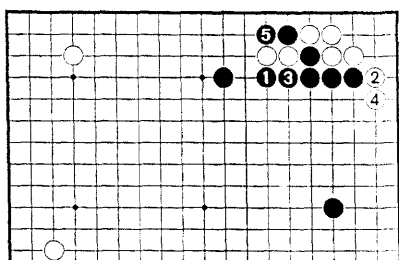
Dia. 36 (supplement). With 14 in the Figure, White was satisfied with forcing Black into bad shape and gaining sente. If White cuts at 1, then hanes at 3, he can invade the right side. If Black 8, White plays 9 and this would be a reasonable game.

Dia. 37 (variation). Black 8 in *Dia. 36* catches the four white stones. White 1 is no good, as Black answers with 2 and 4. If White 5, all his stones are captured.

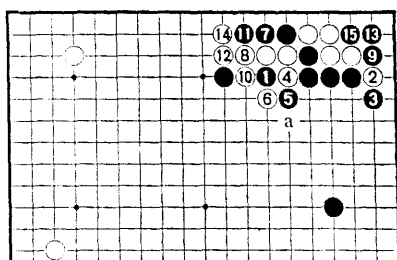
Ref. Fig. 33. This was probably the first time that White 2 was played in an important game. The combination of 5 and 7 was invented in this game. The sequence to 11 became a joseki which is still often played today. If White cuts at 11 instead of 10, Black gives atari at 10 and the sequence in *Dia. 23* follows. However, this result would be bad for White because of his shape with the connection at 6.



Ref. Fig. 33
11th Honinbo Title, Game 5 (1956)
White : Takagawa ; Black : Shimamura



Dia. 38 ♦

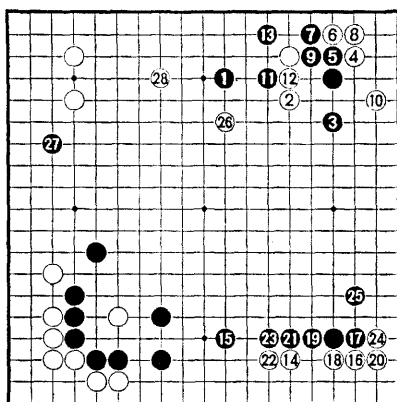


Dia. 39

Dia. 38 (transformation). Black 1 is a tesuji, but White may switch to 2. Black naturally connects at 3, so the swap with 4 and 5 follows. This result is equal.

Dia. 39 (bad for Black). If Black counters with 3, White pushes through at 4 and cuts, whereupon the large-scale exchange to 15 can be expected. Black captures four white stones, but White 'a' is enough to make this result unsatisfactory for Black.

Ref. Fig. 34. In this game Kitani invented the strategy of jumping at 2 before invading at 4. The ensuing sequence to 13 has since become established as a joseki. White connects at 12 in order to preserve some aji in these stones, which he hopes to utilize later as a foothold for reducing this area. Black 15 seems questionable. The tight more at 18 or the more narrow pincer one space to the right seems preferable. White secures all four corners with 16, then sets about reducing Black with 26.

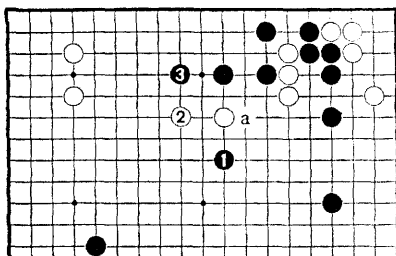


Ref. Fig. 34

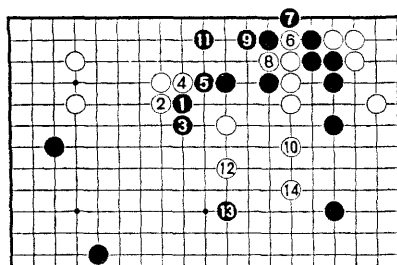
2nd Top Position Tournament league (1956)
White : Kitani Minoru ; Black : Shimamura

Dia. 40 (supplement). Black switched to 27 after White 26 in the Figure, but Kitani commented: "I would have found the black attack at 1 in the centre more disagreeable. If White 2, Black plays 3, aiming at cutting White by attaching at 'a'."

Dia. 41 (the continuation). After 28 in the Figure, Black made a splitting attack with 1, but as 6 and 8 were sente, White had surprisingly little trouble getting eye-shape. With 12 and 14, the game became promising for White.

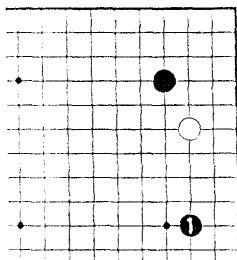


Dia. 40



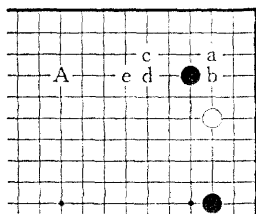
Dia. 41

CHAPTER IX THE THREE-SPACE PINCH AND THE DOUBLE APPROACH MOVE

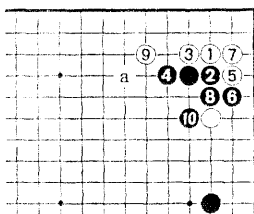


The three-space pincer of 1 is usually played from considerations of balance with the bottom right corner. When making this pincer, one must be prepared for White to make a double approach move, especially in handicap games.

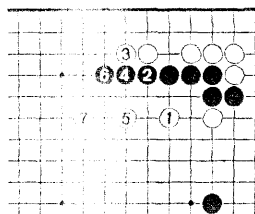
Dia. 1 (responses). White can answer at 'a' or 'b' or he can make a double approach move at 'c', 'd' or 'e'. Knowledge of the double approach move josekis can be regarded as a precondition for playing the three-space pincer. Instead of the pincer, Black sometimes takes up position at A at the top, after which White makes the double approach move.



Dia. 1



Dia, 2 ♦♦



Dia. 3

Section 1. Entering at the 3-3 Point

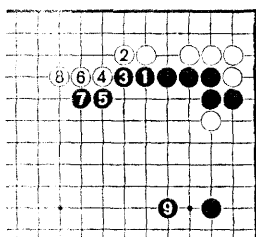
Dia. 2 (the basic pattern). The sequence to 10 is a representative star-point joseki. Black 10 is the proper move—with the three-space pincer, this reinforcement is natural. Black solidifies his position and aims at pressing down on White at 'a' later on.

Dia. 3 (thickness vanishes). If Black omits 10 in *Dia. 2*, White jumps out at 1 and the thickness which Black carefully built up just vanishes. If Black 2, White answers once at 3, but then he ignores 4, jumping out rapidly with 5 and 7. Black's wall of stones may even end up under attack.

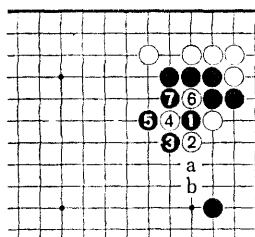
Dia. 4 (too simple). Simply pushing with 1 and 3 etc. is a robust approach but it is just a bit simple-minded. Black gets grandiose shape with 5 to 9, but this is still only a moyo, while White gets secure territory with 2 to 8. One is apprehensive about submitting to an initial loss like this.

Dia. 5 (counterattack). White's subsequent aim when Black makes the hane is to hane at 2. Countering with a hane at 3 is a resolute response. If White cuts at 4, then connects after 7, Black captures him by blocking at 'a'. If Black 3 at 4; White continues with the troublesome move at 'b'.

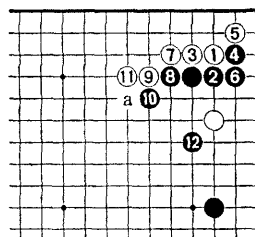
Dia. 6 (feasible for White). If Black hanes at 4, the sequence to 11 is forced. Black captures the white stone with 12, but White has nice shape at the top and can make the thick move at 'a', so the result seems reasonable for him. Black is reluctant to push at 'a'.



Dia. 4



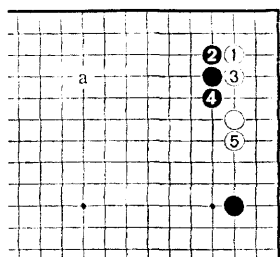
Dia. 5



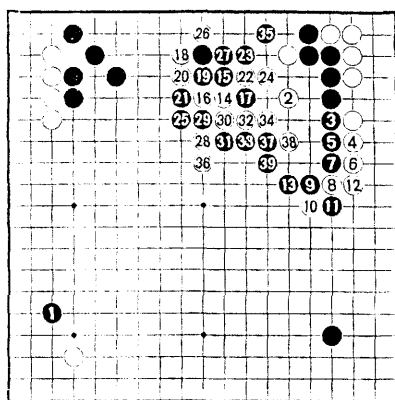
Dia. 6

Dia. 7 (out of the question). With the three-space pincer, blocking at 2, letting White cross under at 3, is out of the question. When White plays 5, Black has no way of preventing White from getting into the centre, because his pincer is too far away. Black 2 would be a funny move even if Black had a stone at 'a' at the top.

Ref. Fig. 35. When Black played 1, White moved out with 2. Black pushed forcefully with 3 etc. and White answered with a two-step hane, his idea being to take profit here and then settle himself lightly at the top. White 14 was part of this plan, but White 18 was a careless answer to Black's counterattack at 15 and 17. Black employed sheer brute force to cut with 19 and 21 and White ended up being surrounded and annihilated. Even if White uses 36 to flee at 39, Black captures at 36 and the situation is hopeless.



Dia. 7

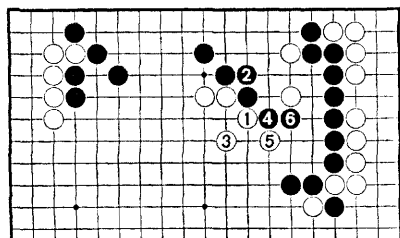


Ref. Fig. 35

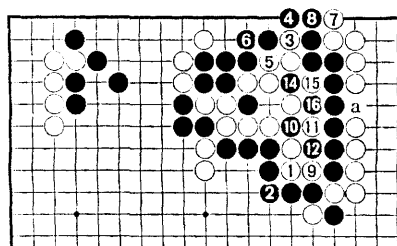
12th Honinbo Title, Game 4 (1957)
White : Takagawa ; Black : Fujisawa
Hosai

Dia. 8 (supplement). White should have played 1 instead of 18 in the Figure. The sequence to 6 would then have been likely. White would prefer to extend at 4 instead of 3, but Black cuts to the left of 1 and the ladder is unfavourable for White.

Dia. 9 (White loses the ko). White loses his group in the sequence to 39 in the Figure. If White forces with 1 to 7, then cuts at 9, Black answers with 10 to 16. White can continue with 'a', but he has no ko threats when Black takes the ko.



Dia. 8



Dia. 9

⑬ connects

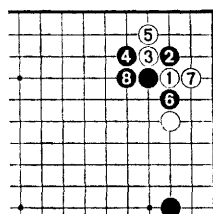
Section 2. The Contact Play

Dia. 10 (attaching and cutting). White occasionally experiments with the contact play at 1. Black 2 is the only answer, whereupon White 3 is also absolutely necessary. Black gives atari at 4 and 6, then connects at 8, keeping things simple. Connecting at the left of 6 instead is a mistake in style.

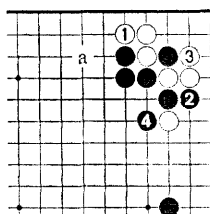
Dia. 11 (one variation). White 1 is probably the best continuation. White takes the corner profit in sente with 3, but Black gets very pleasing shape with 4, so in the local context he is satisfied with this result. If White wants to continue here, he moves out with 'a'.

Dia. 12 (not to White's liking). If White 1, Black blocks at 2. If White cuts at 3, Black forces with 4, then captures with 6 and 8. The positions in *Dia. 11* have been reversed, but Black's thickness means that the result cannot be regarded as good for White. The difference in profit between this result and *Dia. 11* is also considerable.

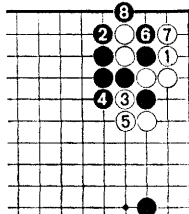
Dia. 13 (good for Black). If White answers 2 with 3, Black builds outward influence with 4 and 6. Black has blocked off the top side with 2, so this result is also favourable for him. If Black plays 4 at 5, White answers with 'a', enabling him to connect under on the edge, thus making it harder for Black to seal White off from the centre.



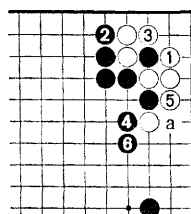
Dia. 10



Dia. 11 ♦



Dia. 12

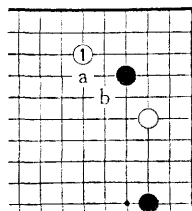


Dia. 13

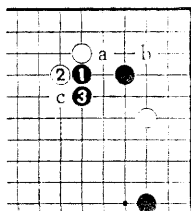
Section 3. The Small Knight Double Approach Move

Dia. 14 (responses). White 1 is the most popular double approach move. Black 'a', attaching on the side where there is no pincer, is considered the correct response. Black plays 'b' when he is aiming for simplicity in a handicap game.

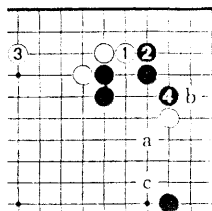
Dia. 15 (the direction of the contact play). Attaching on the side where there is no pincer is a basic principle with double approach moves. If White 2, Black builds up his influence by extending at 3, thus bringing pressure to bear on the first approach stone and making his pincer work efficiently. White can continue with 'a', 'b' or 'c'.



Diag. 14



Dia. 15



Dia. 16

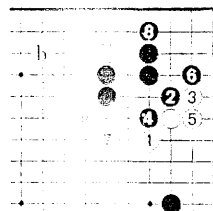
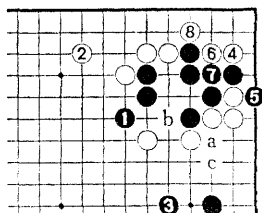


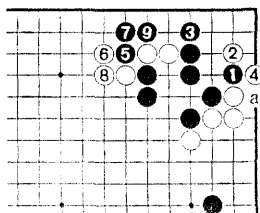
Fig. 17

Dia. 16 (White extends). If White 1, Black of course blocks at 2. If 3 and 4, we get the same result as when White invades in the attach-and-extend joseki (see Dia. 12, Chapter 4, page 122). White can also play 3 at 'a', 'b' or 'c'.

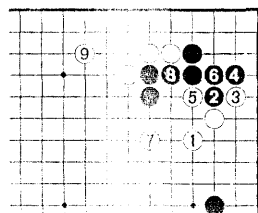
Dia. 17 (joseki). If White 1 and 3, Black applies the variations of the attach-and-extend joseki. The moves to 8 form the basic pattern. Black can make the exchange Black 'a'-White 'b' instead of 8, but coming back to reinforce at 8 is still necessary.



Dia. 18



Dia. 19



Page 29

Dia. 18 (gouging out the corner). If Black exchanges 1 for 2, then jumps to 3, neglecting the corner. White can gouge it out with 4 etc., though he may not do so immediately. If Black cuts at 'a' after 8, White gives atari at 'b' and 'c', sacrificing the three stones. (See Dia. 15, Chapter 4).

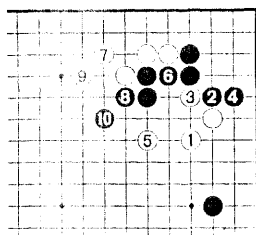
Dia. 19 (Black gets settled). We have already discussed the sequence in which White attaches at 2 immediately after 1, but it is worth another look. Black must not answer 2 at 'a', letting White connect up at the top. The correct answer is Black 3—if White 4, Black cuts and captures two stones. This settles his group and gives him an adequate result.

Dia. 20 (efficient for White). Blocking at 4 is vulgar. White gives atari at 5, forcing Black into bad shape at 6, then jumps to 7, making Black play a dame point at 8. For Black to try and resist instead of connecting at 8 is pointless. The result to 9 is a success for White.

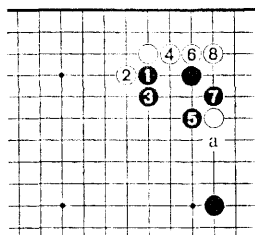
Dia. 21 (a white overplay). If White plays in at 3, descending to 4 is good enough for Black. If now White 5, Black connects at 6, giving a very different result from *Dia. 20*. White 7 is likely, but Black keeps the white groups separated with 8 and 10, thus making the most of his pincer on the right. White 3 is an overplay.

Dia. 22 (out of the question). Whatever happens, Black must not let fear of White's pushing through and cutting make him attach at 5. Yielding the point of 6 to White is terrible. If 7, White turns the whole corner into white territory with 8 and still threatens to extend at 'a'. Black gave an inch and White took a mile.

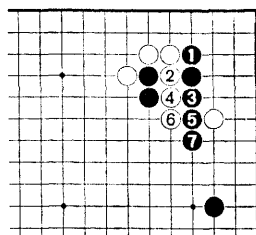
Dia. 23 (Black dodges). Black must without fail block at 1. If White pushes through with 2, Black happily dodges the attack by extending with 3 etc. The two black stones wither up, but Black captures a white stone and makes secure territory on the fourth line. This result is favourable for Black.



Dia. 21



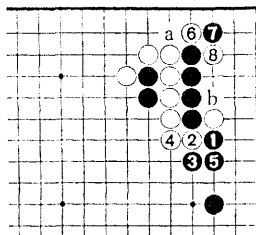
Dia. 22



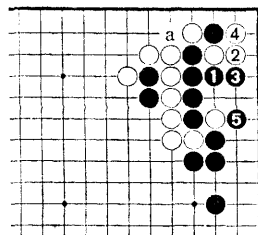
Dia. 23

Dia. 24 (not solid). Black must extend solidly at 7 in *Dia. 23*. If he hanes at 1, White cuts at 2 and Black is in trouble. If 3 and 5, White hanes at 6 and Black cannot block at 7 because of White 8. If Black 'a', White squeezes with 'b' and Black collapses.

Dia. 25 (a large loss). The result in *Dia. 24* is hopeless for Black, but Black 1 is the only measure available for trying to retrieve the situation. However, Black suffers a large loss in the corner and, what is more, in gote. If Black 3 at 'a', White can still squeeze by playing at 3.



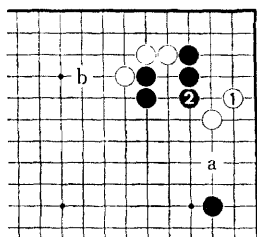
Dia. 24



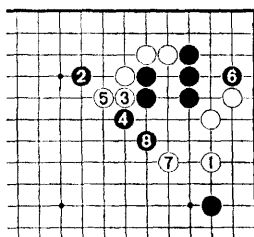
Dia. 25

Dia. 26 (the low diagonal move). White can also play at 1 on the second line. This is not a frightening move, but it is a bit of a trick play, so Black must be careful. Black 2 is the most straightforward move, as it eliminates any defect in Black's shape and makes miai of attacking at 'a' and 'b'.

Dia. 27 (prospects equal). Playing on the right side is more urgent, so White will probably continue with 1. Black attacks at 2, forcing White into bad shape with 3 and 5, then attaches at 6, a good point for attack and defence. White 7 gives Black the opportunity to reinforce at 8. One cannot say who gets the better result, but Black has no weaknesses in his position.



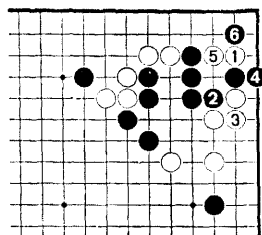
Dia. 26



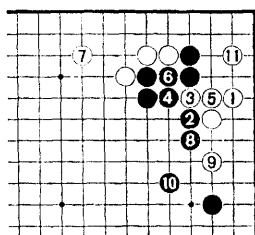
Dia. 27 ◆

Dia. 28 (saving the corner). Attaching at 1 in the corner does not work, thanks to the black combination of 2 and 4. If White 5, Black defends with the nice tesuji of 6, which prevents White from connecting at the top. Refer to Dia. 18 in Chapter 4 for the continuation.

Dia. 29 (Black is outplayed). White plays 1 hoping for Black 2. In other words, Black 2 falls into a trap. White plays in at 3, forcing Black into painfully bad shape at 4 and 6. If White defends at 7, Black can seal White in with 8 and 10, but there are gaps in his shape, so this result is a success for White.



Dia. 28



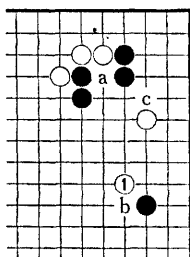
Dia. 29

Dia. 30 (the shoulder-hit). White 1 is very tough move which requires caution on Black's part. White's intention is to lean on Black's pincer stone, while secretly aiming at pushing through at 'a' and cutting. Black can face up to the attack directly by pushing at 'b' or if he lacks confidence, he can eliminate the unpleasant prospect of White 'a' by attaching at 'c'.

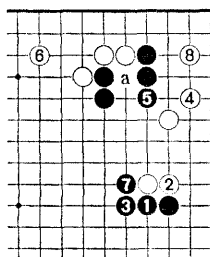
Dia. 31 (adequate for Black). If White 2, Black 3 keeps things simple. White 4 is solid. If White 4 at 'a', giving way at 5 is good enough for Black. The moves to 8 are a set pattern. White seems to have got an efficient result, but his position is thin, while blocking at 7 makes Black solid.

Dia. 32 (abstruse). The hane at 3 shows fighting spirit, but the cut at 4 at once creates difficulties. If 5 and 7, White makes shape with 8 and now Black cannot give way before White 'a'. If Black 5 at 'b', White hanes at 7, then connects at 5. The cut at 4 is disagreeable for Black.

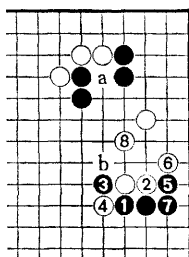
Dia. 33 (variation). Playing a hane at 2 in answer to 1 is also conceivable. If Black cuts at 'a', White blocks at 3, reverting to *Dia. 32*. Turning at 3, then attaching at 5, is a sensible approach for Black. If next White 'b', Black makes a two-space extension down the right side and aims next at cutting at 'a' and checking at 'c'.



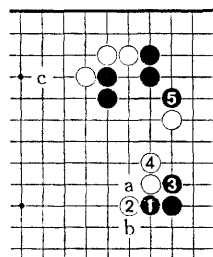
Dia. 30



Dia. 31 ♦



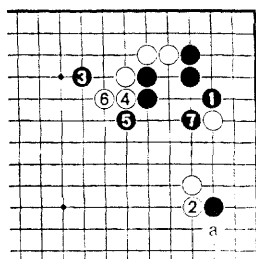
Dia. 32



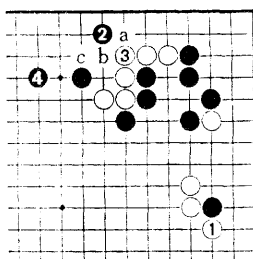
Dia. 33

Dia. 34 (simplicity first). Black can avoid all complications by attaching at 1, ignoring White's shoulder-hit. However, he has to put up with the painful push at 2. Black hopes to gain compensation by checking at 3. Black 7 is the proper move. Next Black intends to play at 'a'.

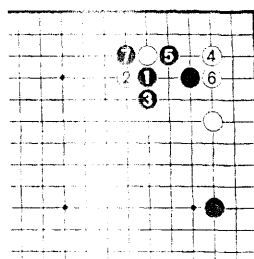
Dia. 35 (the way to attack). If White continues with 1, Black peeps at 2, the vital point for attack. With 4, Black secures a foothold at the top while making a large-scale attack on White. If White 3 at 'a', Black forces with 'b'. If 3 at 'b', then Black plays the well-timed sequence Black 'a', White 3, Black 'c'.



Dia. 34 ♦

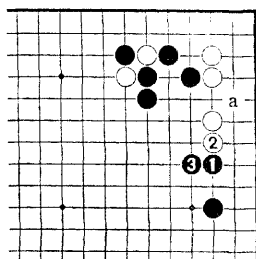


Dia. 35

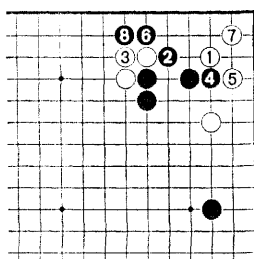


Dia. 36 ♦♦

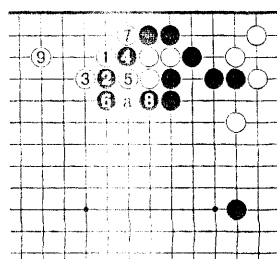
Dia. 36 (White enters at the 3-3 point). In even games White often invades at 4. Blocking at 5 is correct, although blocking at 6 instead is also possible. White 6 at 7 is also possible. The sequence to 7 here is the basic pattern.



Dia. 37



Dia. 38



Dia. 39 ♦

Dia. 37 (a good point). Checking at 1 later on after the sequence in *Dia. 36* seems narrow, but it is a good point which one cannot let slip. This threatens the severe peep at 'a'. White 2 forestalls this peep in sente, but the exchange for Black 3 is quite a minus for White. Even though he ends in gote, Black can be satisfied.

Dia. 38 (White connects). If White 3, Black blocks at 4. If 5, the hane at 6 is correct timing. White ensures his connection with 7, so Black crawls at 8. Black has suffered a territorial loss in the corner, so he must find a good way to attack the three white stones.

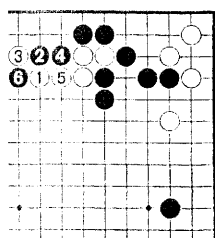
Dia. 39 (joseki). If next White 1, attaching at 2 is regarded as the correct move for Black. If 3, Black 4 is an interesting move—Black does not mind being put into double atari. Black lets White capture a stone with 5 and 7 and seals White in with 8. The sequence to 9 is a joseki. White will not necessarily connect if Black gives atari at 'a'.

Dia. 40 (insecure). If White jumps to 1, he feels insecure, as his group does not have a firm foothold. This time attaching at 2 is the correct way to attack. If 3, Black bluntly forces with 4, then cuts at 6. White cannot hold out against this attack, so he will probably play 3 at 6, but this still leaves him with an insecure group.

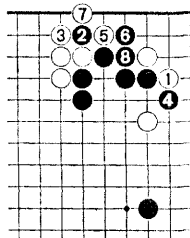
Dia. 41 (falling between two stools). Answering at 3 is inconsistent with White's 3-3 point invasion. Black now takes the corner with 4 to 8 and this result cannot be bad for him. The two captured stones are an outright loss for White, so his disadvantage is only too obvious.

Dia. 42 (good for White). If Black simply answers at 2, White gets an ideal result in the corner with 3 and 5. If Black 6, White answers with 7 and 9 and has no complaints about his position. In a handicap game this way of playing might be feasible for Black, but not in an even game.

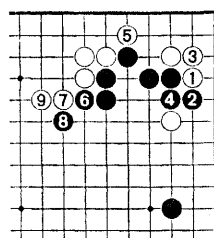
Dia. 43 (equal). Instead of playing as in *Dia. 42*, it is better to block immediately at 2 when White invades. In the sequence to 9, White gets considerably less territory than he does in *Dia. 42*. The result to 10 can be regarded as equal.



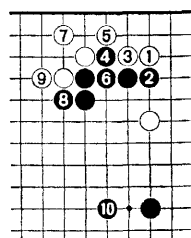
Dia. 40



Dia. 41



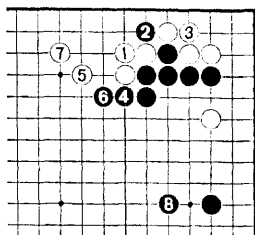
Dia. 42



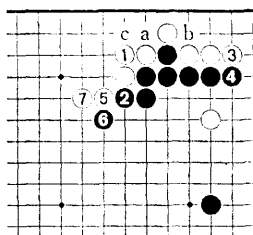
Dia. 43 ♦

Dia. 44 (timing the cut correctly). If White connects at 1 instead of 7 in *Dia. 43*, Black promptly cuts at 2. White has no choice but to submit with 5 and 7. This sequence was also given in the chapter on the attach-and-extend joseki. If White 5 at 6, Black cuts one space above.

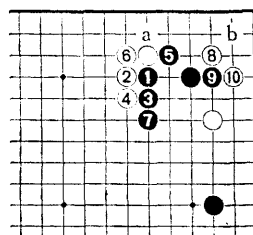
Dia. 45 (efficient for White). If Black carelessly answers 1 at 2, White exchanges 3 for 4, then hanes at 5. White gets an efficient result with 7. If Black cuts at 'a' instead of 6, White does not have to answer at 'b' now, so naturally he captures at 'c'.



Dia. 44

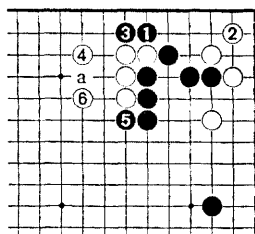


Dia. 45

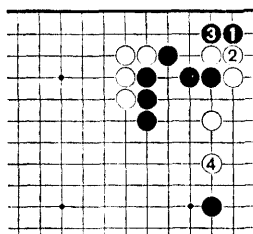


Dia. 46

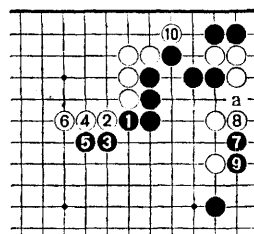
Dia. 46 (White pushes). Another option available to White is to push at 4—this can be a very strong move. Black usually blocks at 5 and extends at 7. After 8 and 10, Black can continue with 'a' or 'b'.



Dia. 47 ♦



Dia. 48 ♦



Dia. 49

Dia. 47 (the hane). If Black 1, White makes a diagonal connection at 2 and the exchange of 3 and 4 follows. In *Dia. 39*, Black was able to attach at 'a', but now this is not possible, so Black will probably turn at 5. White 6 gives White a more comfortable position than in *Dia. 39*.

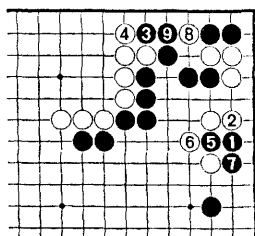
Dia. 48 (the placement). Black makes the placement at 1 if he does not like the result in *Dia. 47*. The moves to 4 follow. Both sides have to be careful here as there is a delicate balance between connection for Black and life for the white group.

Dia. 49 (forgetful). Because of the threat of Black 'a', the two black stones in the corner are in effect connected. If Black forces with 1 to 5, then thoughtlessly peeps at 7, he is cutting his own throat, as White 8 makes 10 possible. A more subtle approach to the peep at 7 is necessary.

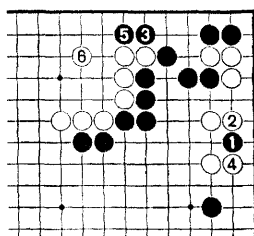
Dia. 50 (careless). Black can peep at 1, then hane at 3. This time it is White who thoughtlessly answers at 4 and he is duly punished with 5 etc. Black 3 ensures a connection for the black stones—if White 8, Black 9.

Dia. 51 (tricky). White must reinforce at 4, so the exchange of 5 and 6 follows. The stone at 1 becomes an outright loss for Black, so he is more likely to omit 1 and just make the hane at 3, whereupon White reinforces his position on the right. All in all, this is a tricky position.

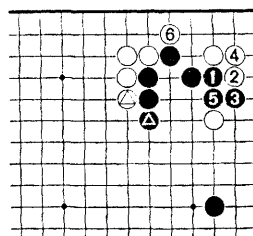
Dia. 52 (inferior for White). Once the $\triangle$ $\triangle$ exchange has been made, Black cannot really block at 3 in answer to 2. After 4 and 6, the disadvantage incurred by submissively answering $\triangle$ at $\triangle$ becomes inexcusable. This is a very inferior result for Black.



Dia. 50



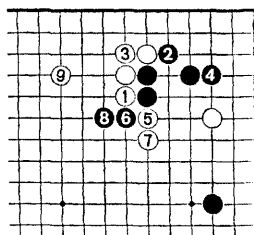
Dia. 51



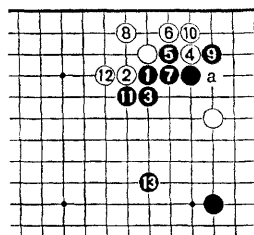
Dia. 52

Dia. 53 (sudden fighting). If none of the above variations is pleasing to Black, he can try the tough move at 4, which prevents White from entering at the 3–3 point. If White 5, Black starts a fight by cutting at 6. After White 9, the result depends on the fighting ability of the players.

Dia. 54 (not to White's liking). Attaching at 4 is not to be recommended. Black plays 5 to 11, a basic pattern in the attach-and-extend joseki, whereupon one finds that White's original approach stone has lost its effectiveness, as it is too close to Black's stronghold. Black makes the large-scale encircling move at 13, urging White to cut at 'a', and has a superior position.



Dia. 53

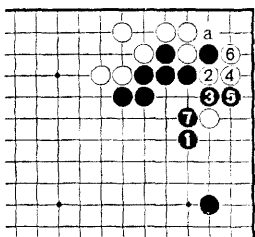


Dia. 54

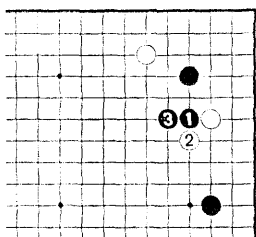
Dia. 55 (good for Black). Black can also press at 1 instead of 13 in *Dia. 54*. This also settles the shape quickly. White 2 is now the only move, so the sequence to 7 follows, simplifying the position. If White does not hasten to cut at 2, Black will block at 'a', which is an enormous move.

Dia. 56 (the wrong attachment). When there are two small knight approach moves, the basic principle is to attach on the side where there is no pincer, as this enables one to make full use of the influence of the pincer. Playing 1 and 3 is a mistake in direction—the pincer now goes to waste.

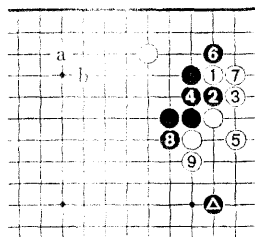
Dia. 57 (irrational). Assuming that the joseki sequence to 9 follows, White gets his group completely settled, while the pincer $\triangle$ is too close to the solid white group. This is obviously irrational. If next Black 'a', White answers with the shoulder-hit at 'b' and the wall of black stones looks like coming under attack.



Dia. 55



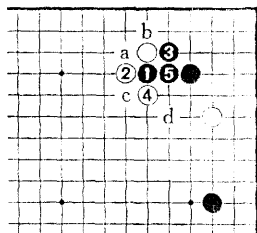
Dia. 56



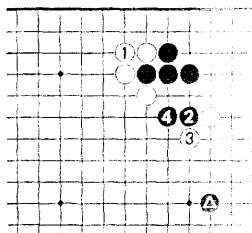
Dia. 57

Dia. 58 (attaching and blocking). Blocking at 3 is another possibility. Being forced into bad shape at 5 is painful, but White is prevented from switching to the 3-3 point, so this shows a tough approach. White can continue at 'a', 'b', 'c' or 'd'.

Dia. 59 (connecting on the 3rd line). White 1 is a fighting move which seeks a frontal clash. Black naturally splits White into two with 2 and 4. It is now apparent that Black $\triangle$ is a good point, for White is undeniably in trouble. In other words, White 1 is suitable for handicap games.



Dia. 58



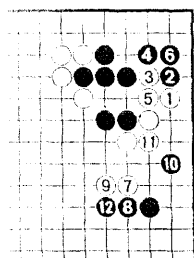
Dia. 59

Dia. 60 (feasible for Black). This is just one possible continuation. White 1 forestalls the cut at 11 and makes some contribution towards creating eye-shape. The response at 2 is only natural. When White heads for the centre with 7 and 9, Black forces once with 10, then pushes at 12. Black's corner is safe and he has the initiative in the fighting, so this result is good enough.

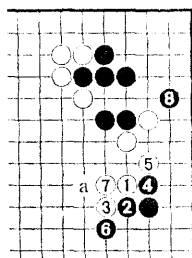
Dia. 61 (variation). White can also settle himself by making the simple shoulder-hit at 1, followed by the hane at 3. Quietly answering 5 at 6 is correct—Black makes White connect at 7, then defends the corner with 8. If Black cuts at 7 instead of 6, White settles himself by giving atari at 'a'.

Dia. 62 (White descends). If White descends towards the edge with 1, Black cuts at 2, then keeps things simple with 4 and 6. If White 7, Black makes nice shape with 8 and 10. If next White 'a', then Black jumps to 'b', aiming at attacking strongly by attaching at 'c'.

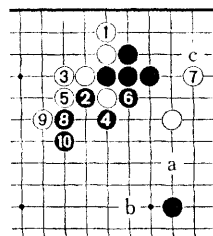
Dia. 63 (settling the shape). If White plays elsewhere after *Dia. 62*, Black attacks strongly from the side with 1 and 3. If White 4, Black 5 is sente forcing White 6. Black 5 makes the attacking move at 7 possible. Attacking at 'a' or 'b' is also possible.



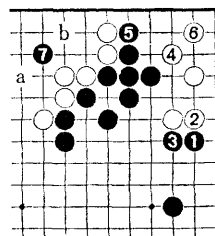
Dia. 60 ◆



Dia. 61 ◆



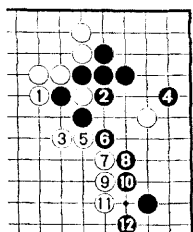
Dia. 62 ◆



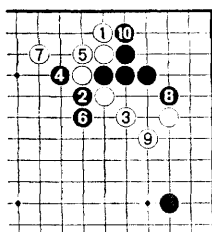
Dia. 63

Dia. 64 (thickness and profit). Since the corner is open on both sides, White may choose to answer 2 by pressing at 3. If Black 4, White strengthens the centre with 5 and 7 etc. This is a division of profit and influence.

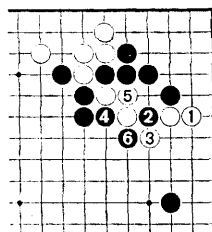
Dia. 65 (unreasonable for White). Answering 2 at 3 is unreasonable. This may seem to encircle Black's corner group, but there are too many defects in White's position. Black plays 4, then extends at 6—he must not play 4 at 5. When White jumps out at 7, Black settles his corner group with 8 and 10, leaving White with a weak group on each side.



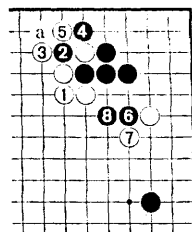
Dia. 64 ♦



Dia. 65



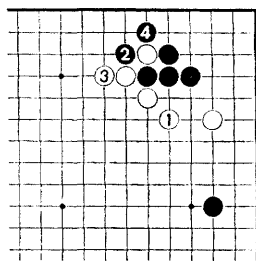
Dia. 66



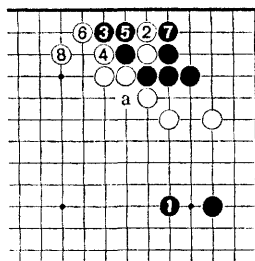
Dia. 67

Dia. 66 (captured). White cannot play at 1 instead of 9 in *Dia. 65*, as Black catches the key stone with 2 and 4. If 5, Black gets a snapback with 6. Black's corner group is not in danger because White 1 is impossible. That is why this approach is unreasonable for White.

Dia. 67 (White connects in the centre). If White 1, Black captures a stone with 2 and 4, then splits White into two with 6. See *Dia. 60* etc. for the continuation. White 5 at 8 is a solid move, but Black is quite satisfied with the hane at 'a'.



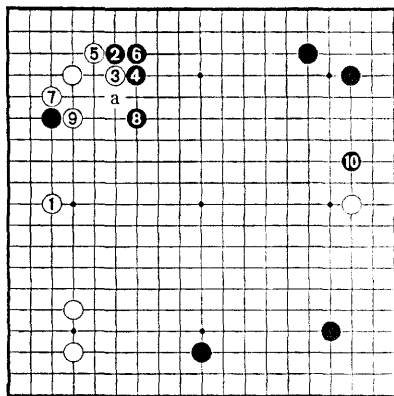
Dia. 68 ♦♦



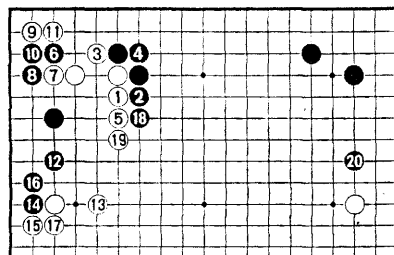
Dia. 69

Dia. 68 (the basic pattern). White 1 is a safe move and is the most common in actual play. Black 4 is the proper move in response to 3. Black's pincer on the right has lost some of its point, but the corner profit gained by Black can be attributed to the effectiveness of the pincer.

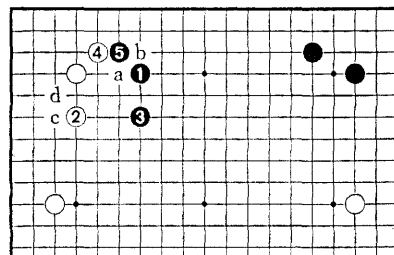
Dia. 69 (not to Black's liking). If Black does not capture the stone, jumping to 1, for example, White plays a sacrifice move at 2 and squeezes. Even if Black plays 3, White fixes up his shape with 4 to 8 and eliminates the black cut at 'a'. Black 3 at 5 is even worse, as White gets a perfect squeeze by attaching at 3.



Ref. Fig. 36
13th Meijin Title, Game 5 (1974)
White: Rin Kaiho; Black: Ishida



Dia. 70



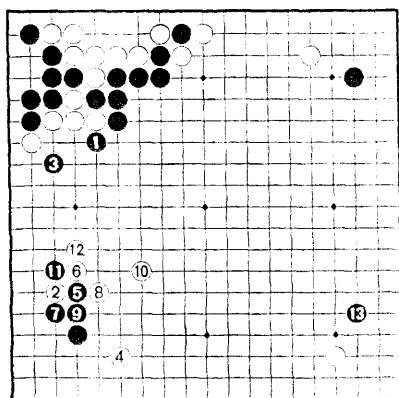
Dia. 71

Ref. Fig. 36. Black 2 in answer to White 1 was a move with a purpose—Black wanted to get sente in order to take the large fuseki point of 10. However, the combination of 3 and 5 upset Black's plans. If Black gives atari at 'a', this area becomes busy and Black may end in gote. Black followed the ironical strategy of playing 6 and 8 in order to take sente, but this represented a loss in the local context.

Dia. 70 (supplement). I hoped that White would extend at 1, whereupon I planned to push at 2. The sequence to 12 is a joseki. White 13 is probable, so Black settles himself in sente by attaching at 14 and is able to play 20 on the right side.

Dia. 71 (tewari). The exchange in the Figure can be analysed as follows. After the sequence to 5, the exchange of White 'a' for Black 'b' is a loss for White, but the exchange of Black 'c' for White 'd' is a greater loss for Black. This result is therefore worse for Black.

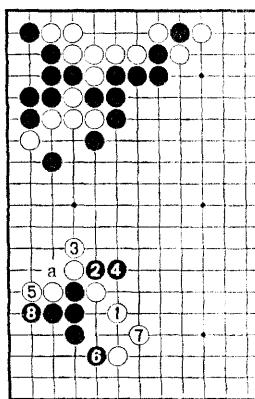
Ref. Fig. 37. A large-scale taisha joseki has been played in the top left corner. Black answers 2 by capturing with 3, so White makes another approach move at 4. This exchange is quite common. Black 5 and 7, moves which have a hidden aim, are a characteristic Kato combination, but White 10 is a magnificent move. Black finds that he is brandishing his fists at thin air, so he can do nothing more than cut at 11. White extends at 12 and has successfully settled his stones. White 12 erases Black's thickness.



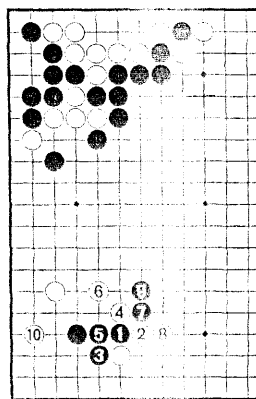
Ref. Fig. 37
 11th Judan Tournament (1972), prelim. round
 White: Fujisawa Shuko; Black: Kato

Dia. 72 (supplement). If White plays 10 in the Figure at 1, Black's aim is not to cut at 'a' but to cut at 2 in the centre. If White 3, Black extends at 4, splitting White into two groups. This leads to a large-scale fight in which Black's thickness at the top will prove very influential, giving Kato a chance to display his vaunted fighting prowess.

Dia. 73 (easy for White). If Black attaches and blocks on the other side, 4 and 6 are good enough for White. Even if Black cuts at 7, White has room to run into the corner at 10, so he has no trouble settling himself.



Dia. 72



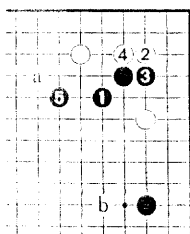
Dia. 73

Dia. 74 (the black diagonal move). The diagonal move at 1 is another possibility. After the sequence to 4, the position of 1 is a little unsatisfying, but the variations are extremely straightforward. If White 'a' after 5, then Black 'b'—playing on a large scale is essential.

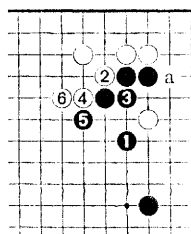
Dia. 75 (small-scale). Capturing the white stone by playing at 1 instead of 5 in *Dia. 74* is not so much steady as petty—Black's position seems to shrivel up. White plays 2, forcing Black into bad shape at 3, then gets nice shape with 4 and 6. Since White 'a' has to be expected anyway, Black 1 is over-concentrated.

Dia. 76 (a fight). Pressing at 1 is another possibility. White can hardly just crawl along the third line, so he will fight back by cutting with 2 and 4. The moves to 11 follow. White has the shoulder-hit at 'a' etc., so the position is hectic. If White 6 at 'b', Black cuts one space below and squeezes.

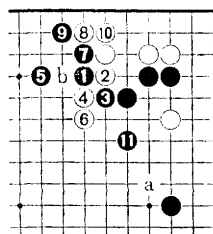
Dia. 77 (good for White). Playing 1 and 3 to prevent White from playing a hane at 3 and connecting at 1 indicates that Black has lost sight of the overall position. In an even game, 4 and 6 would be good enough for White. Black 7 is more or less necessary, so White 8 becomes a good move. In a handicap game, White 4 at 'a' would be an interesting move.



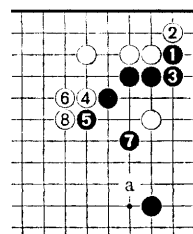
Dia. 74 ♠



Dia. 75



Dia. 76



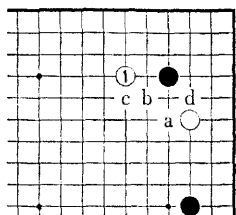
Dia. 77

Section 4. The High One-Space Double Approach

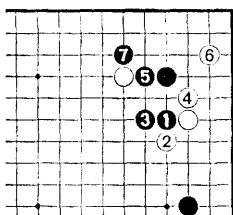
Dia. 78 (responses). The double approach move at 1 is also often seen. Black usually answers at 'a', 'b' or 'c'. If Black is strong in this area, he can play the tough combination of Black 'd'-White 'a'-Black 'b'.

Dia. 79 (Black attaches). Black 1 and 3 keep White's approach stones separated. Up to 7 is the basic pattern. In effect, Black has helped White to settle himself by attaching on the side where he has the pincer, but he balances the accounts with Black 7, which extinguishes White's approach stone here.

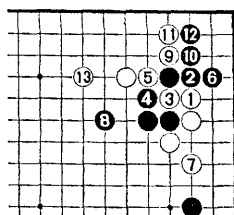
Dia. 80 (unreasonable for Black). In the case of the high pincer, Black cannot block at 2, as he is in for a difficult fight when White plays 3 and 5. The moves to 13 can be expected, but Black is busy in the centre, while he needs another move to live in the corner.



Dia. 78



Dia. 79 ♦♦

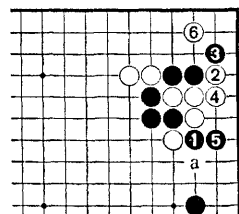


Dia. 80

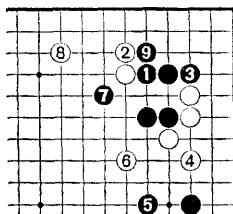
Dia. 81 (a large loss for Black). If Black tries cutting at 1 instead of 6 in *Dia. 80*, White strikes back with 2 and 4 and Black finds himself already at a decisive disadvantage. If Black 5, White captures the corner at one blow with 6, but if Black uses 5 to reinforce the corner, White captures his stone with 'a'. One can see that letting White push through and cut is bad for Black,

Dia. 82 (good for Black). White 2 in answer to 1 is an overplay. Black naturally blocks at 3, greatly weakening White's right-side group. 4 and 6 are about the best that White can do, so Black makes a well-timed pressing move at 7, then blocks at 9. Black gets a large corner, while White has insecure groups on both sides.

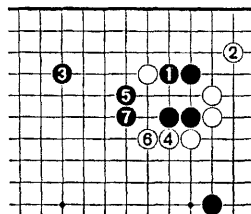
Dia. 83 (keeping a step ahead). Black can also develop more rapidly by taking the large point of 3 at the top after White 2. This approach would be natural in an even game. When Black stakes out a large-scale position like this, pushing at 4 is the vital point of the shape. The moves to 7 follow. Black gets nice shape at the top, but his right-side position has become thin.



Dia. 81



Dia. 82

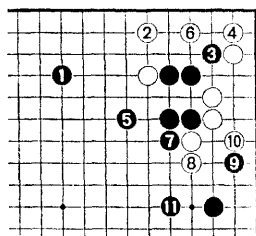


Dia. 83 ♦

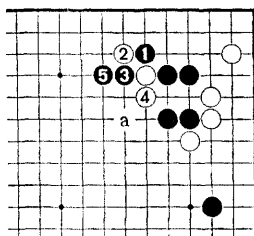
Dia. 84 (a variation). White 2 is also conceivable in response to Black 1. Black keeps things simple by forcing with 3, then jumping at 5, which emphasizes the centre. After permitting White to cross under at 6, Black follows the set pattern of 7 to 11. Attacking with Black 3 at 6, preventing the connection, is also possible.

Dia. 85 (a trick move). White's annoying hane at 2 is a trick move used in handicap games when the ladder is favourable. Cutting at 3, then extending at 5 is the correct response. This threatens to capture the two white stones by pressing at 'a' and gives White no scope to take advantage of Black.

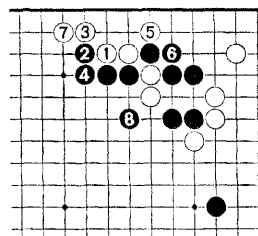
Dia. 86 (failure for White). If White 1, Black blocks at 2. Since this prevents White from cutting at 6, the best he can do is to play 3 to 7. This is a failure for White, as his position is too low and Black presses at 8. Cutting at 6 instead of 1 does not work well either.



Dia. 84



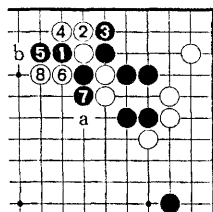
Dia. 85



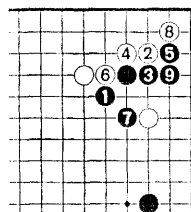
Dia. 86

Dia. 87 (tricked). Playing moves such as 1 here instead of 5 in *Dia. 85* is just what White is waiting for. If Black 3 and 5, White cuts at 6 and pushes at 8, making miai of the ladder at 'a' and capturing at 'b'. If Black 3 at 4, then White 3, Black connects, and again the combination of 6 and 8 is possible.

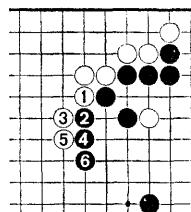
Dia. 88 (the diagonal move). Black can try the diagonal move of 1, but it seems a little too mild and slow when White has made the high one-space pincer on one side. White enters at 2 and the moves to 9 constitute a joseki. The idea of Black 5 is to urge White to play at 6, as this gives Black the chance to reinforce at 7.



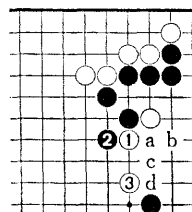
Dia. 87



Dia. 88 ♦



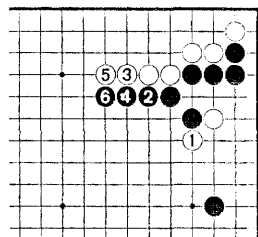
Dia. 89



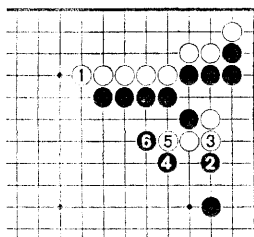
Dia. 90

Dia. 89 (slightly better for White). The continuation after *Dia. 88* is of course determined by the overall position, but one possibility is the straightforward sequence to 5. In the local context, this result is reasonable for White. If White does not turn at 1, Black is unlikely to lose any time pushing there himself. This is a crucial point for both sides.

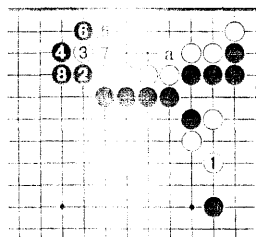
Dia. 90 (handicap style). Playing the hane at 1 is a tactic for stirring up trouble in a handicap game. However, playing it in the present position, with the shape at the top not yet settled, can be criticized as an overplay. However, if Black plays 2, White plays 3 and Black has tricked himself. If Black cuts at 'a' next, White 'b', Black 'c', then White thrusts through at 'd'.



Dia. 91



Dia. 92



Dia. 93

Dia. 91 (counterattack). The best answer to 1 is to push up vigorously with 2 etc. Omitting either 3 or 5, thus permitting Black to play there, would be unbearable for White. Black pushes once more at 6, then waits to see White's reaction. Actually, White is now in trouble.

Dia. 92 (captured). White wants to extend at 1, but Black can then seal him in by sheer force with 2 and 4. If 5, Black blocks at 6 and White can neither escape nor get life. When Black peeps at 2, White has no choice but to abandon his stones on the right.

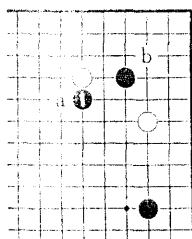
Dia. 93 (good for Black). If White plays at 1, Black makes the painful two-step hane at 2 and 4. White has to play 5, so Black plays 6 and 8, giving him an obviously superior position. White cannot play a two-step hane himself, with 5 to the left of 6, because Black cuts at 'a' and captures the three stones in the corner.

Dia. 94 (Black attaches on top). The stronger a player is, the more inclined he will be to attach on top at 1. This is a logical move, as Black is attaching on the side where there is no pincer. White either hanes at 'a', followed by entering at 'b', or enters immediately at 'b'.

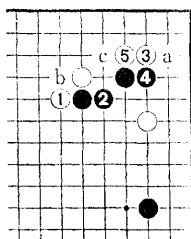
Dia. 95 (White hanes). If White 1, Black pulls back at 2. White 3 and 5 follow. Black 4 at 5, letting White connect at 4, is out of the question. Black 'a' next is a safety-first move, giving a peaceful result. The severer moves at 'b' and 'c' are also possible.

Dia. 96 (Black hanes). Black reinforces at 3 when White plays 2. The sequence to 7 is uneventful. Black 7 is the proper move—without it, White has the disagreeable hane at 'a'. White's solid connection at 6 would prevent Black from counterattacking, so Black would end up being manhandled in a similar fashion to Dia. 90.

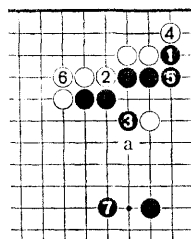
Dia. 97 (Black cuts). If Black cuts, White answers at 2. Black 'a' next gives exactly the same shape as in Dia. 76. A fight is unavoidable.



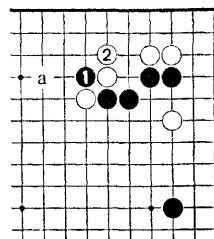
Dia. 94



Dia. 95



Dia. 96 ♦♦

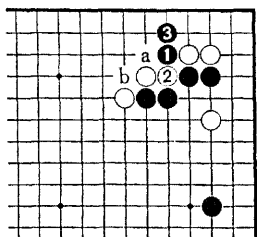


Dia. 97

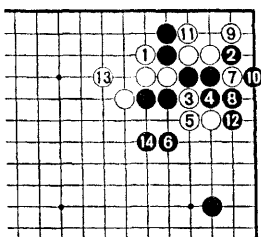
Dia. 98 (Black plays through with a hane). Black 1 is a severer move. White naturally cuts at 2, so Black plays down at 3. Each player is in danger of collapsing unless he is familiar with the continuations. White 'a' next settles the shape. Connecting at White 'b' enlarges the battle-front.

Dia. 99 (White blocks). If White fills in a liberty with 1, Black hanes at 2 and White cuts at 3. Black cannot discard his two centre stones, so he plays 4 and 6. White then takes back the corner with 7 to 11. The result to 14 is equal, allowing for the fact that Black has played one move more than White.

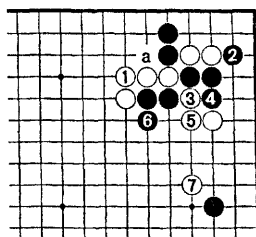
Dia. 100 (a fight in the centre). White connects at 1 with the intention of discarding the corner and starting a fight in the centre. The sequence to 5 is the same as in *Dia. 99*, but White cannot recapture the corner because of Black's extra liberty at 'a'. This time turning at 6 is the only move. White makes a shoulder-hit at 7, starting a difficult fight.



Dia. 98



Dia. 99 ◆

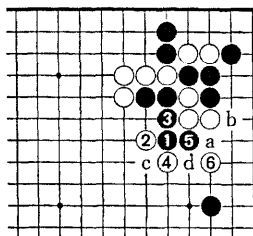


Dia. 100 ◆

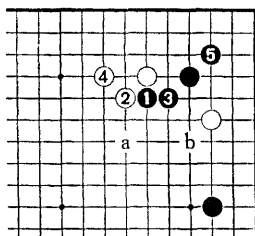
Dia. 101 (tesuji). Black must not play 6 in *Dia. 100* at 1 here, as White has the sharp answer at 2. His follow-up is the tesuji of 6. Black cannot play 'a' because White 'b' is sente, so cutting at 'c' is about the best he can do. However, White squeezes with 'd', giving Black an awful result.

Dia. 102 (the central point). Black 5 is a good response if White makes the diagonal connection at 4. The 3-3 is always the central point when there are double approach moves, so 5 makes an unfavourable result for Black inconceivable. White will probably jump to 'a' next, so Black can press at 'b', capturing the white stone and securing a large area.

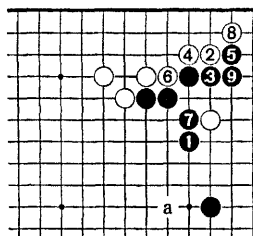
Dia. 103 (too mild). Answering at 1 is too mild, as letting White take the central point of 2 is bad. After the sequence to 9, Black 1 becomes a wasted stone, as in this position it should be at 'a'.



Dia. 101



Dia. 102



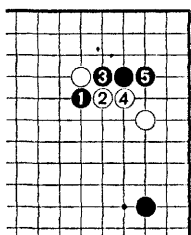
Dia. 103

Dia. 104 (a tough move). When Black attaches at 1, he must be ready with a counter if White makes the tough move of 2. First, Black cuts at 3 without thinking twice. If then White 4, Black plays 5 and there are no problems. 5 is the vital point of this shape. If his corner is secure, Black can face any fight with confidence.

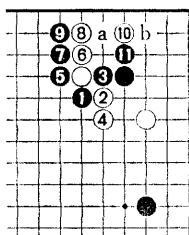
Dia. 105 (good for Black). The extension at 4 does not frighten Black either. 5 and 7 enable Black to catch the pivotal white stones. 8 and 10 are unavailing—Black turns bluntly at 11, making miai of ‘a’ and ‘b’. Even if White plays 8 at ‘a’, Black still plays 9 and wins the capturing race.

Dia. 106 (bad style but . . .). Ramming into Black with White 2 also seems possible, although it is obviously bad style. Some players may get confused when White hanes at 4. The unyielding response at 5 is a tesuji. If Black plays 5 at ‘a’, White blocks at 5 and Black’s shape crumbles.

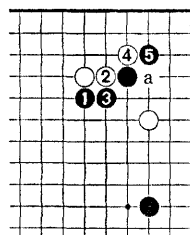
Dia. 107 (the tortoise shell). White will probably continue with 1 and 3. If 4 and 6, White has to capture at 7, so Black captures at 8 and there are no problems. The shape after Black captures is nicknamed “the tortoise shell” and it is supposed to be twice as strong as a ponnuki.



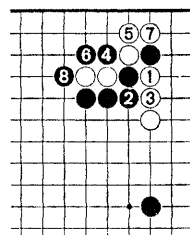
Dia. 104



Dia. 105



Dia. 106

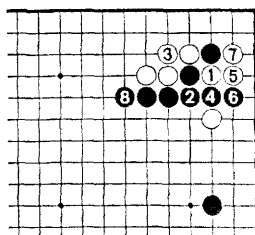


Dia. 107

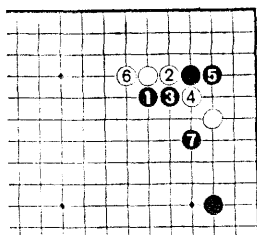
Dia. 108 (bad for White). If White connects at 3, Black cuts right through his position with 4 and 6. The result to 8 is obviously favourable for Black.

Dia. 109 (good for Black). If White cuts at 4, Black 5 is once again the vital point. After pressing at 7, it is inconceivable that Black can get an unfavourable result, unless he makes a really bad blunder. If White 6 at 7, Black 6 is good enough.

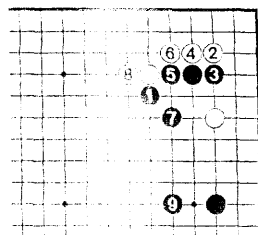
Dia. 110 (invading immediately). White can also invade immediately at the 3–3 point with 2. Black 5 is a vital point which Black must not miss. The sequence to 6 is forced. The idea of Black 9 is to keep things simple. The result to 9 is equal.



Dia. 108



Dia. 109



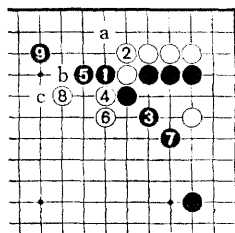
Dia. 110 ♦♦

Dia. 111 (a fight). If Black gives atari at 1 before playing at 3, White starts a fight by cutting at 4. The sequence to 9 is just about forced. One cannot say who has the better result. After 9, the continuation White 'a'-Black 'b'-White 'c' can be expected.

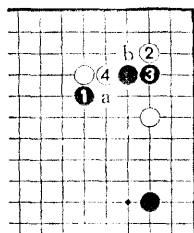
Dia. 112 (a trick move). Answering 3 with 4 is clearly a trick move. Timidly blocking at 'a' is bad. White connects with 'b' and White 4 turns out to be occupying the vital point. There would then be no way for Black to make good shape. This means that—

Dia. 113 (White in trouble). Answering at 1 is the only move. Black may seem to get a bad position when White plays through at 2, but he instantly makes a strong counterattack with 3. White is at a loss to cope with the situation when Black cuts at 5. After the sequence to 9, White cannot rescue both his groups.

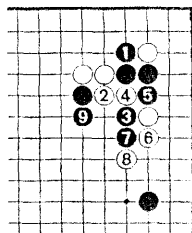
Dia. 114 (the diagonal attachment). Black's strongest response is to attach at 1, then play out at 3. These moves seem just a little unreasonable and unless Black's neighbouring positions are strong, there is a danger that they may become overplays.



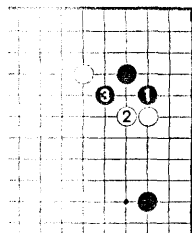
Dia. 111 ♦



Dia. 112



Dia. 113

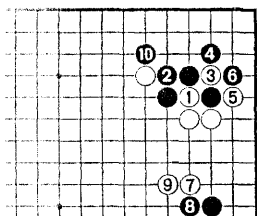


Dia. 114

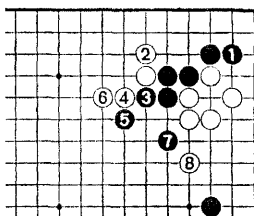
Dia. 115 (an unresolved ko). White continues by capturing a stone with 1 to 5. Giving atari at 6 is absolutely necessary. Black threatens White's eye-shape, then when he moves out with 7 and 9, hanes at 10. The problem of the ko is left until later.

Dia. 116 (Black compromises). Playing down at 1 because of distaste for the ko contradicts Black's original policy in making the diagonal attachment. White now has time to play down at 2 and it becomes hard to tell which side is doing the attacking. Even if Black plays 3 and 5, then presses at 7, White moves out easily with 8. This is an uninteresting result for Black.

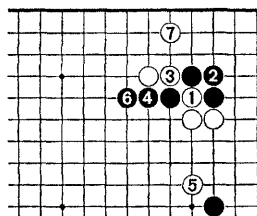
Dia. 117 (unreasonable for Black). If Black connects at 2, White enlarges the scope of the battle by cutting at 3. The continuation given here is hypothetical, but one can say that Black seems to be in for a hard fight, as he is not definitely alive in the corner. In other words, Black should not connect at 2 unless he has good reason to think that he can handle the later fighting.



Dia. 115 ◆



Dia. 116



Dia. 117

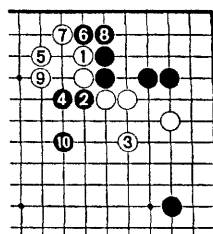
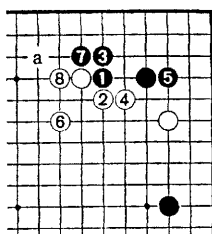
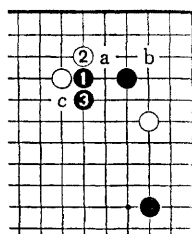
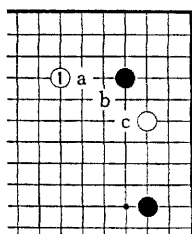
Section 5. The Two-Space High Double Approach Move

Dia. 118 (responses). White 1 is further away than the other approach moves, so it is a more relaxed move. Black can answer at 'a' or 'b'. Attaching at 'c', on the side where there is a pincer, is not good.

Dia. 119 (Black attaches). The result to 3 is the same as when White plays an approach move at 2 and Black attaches at 1. White 'a', 'b' and 'c' next are all joseki moves.

Dia. 120 (White hanes on top). If White 2, Black descends at 3 and we get an upside down attach-and-extend joseki. 4 and 5 are forced. 6 to 8 is a peaceful continuation. Black 'a' next secures large profit.

Dia. 121 (a fight). If White blocks at 1 instead of 6 in *Dia. 120*, Black starts a fight with 2. White 3 makes correct shape. The moves to 10 follow, whereupon it becomes apparent that Black's pincer on the right is nicely positioned. White is in for a bit of a hard time. Black 2 at 6, followed by connecting at 8, is bad, as White connects at 2.

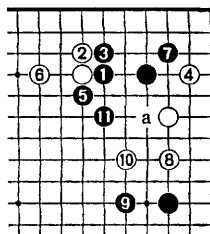
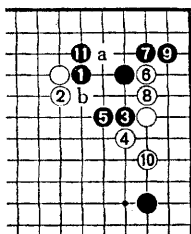
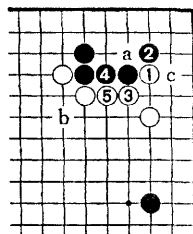
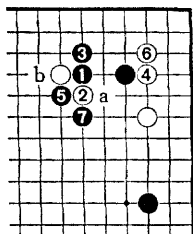


Dia. 122 (equal). White 4 in answer to 3 is a tesuji for settling one's stones lightly. Black naturally cuts at 5, so the exchange of 6 and 7 follows. White cannot play out at 'a' in this position, but all the same playing Black 'b' later is the proper move.

Dia. 123 (submissive). If Black docilely answers at 2, White plays 3 and Black has to make the insipid connection at 4. White connects at 5 and has a strong and flexible position. Black has been outplayed. If Black 4 at 'a', White makes the light diagonal connection at 'b', whereupon giving atari at Black 'c' becomes almost worthless.

Dia. 124 (good for Black). White 2 is a heavy move. Black separates White with 3 and 5. If White 6, he settles himself with 7 and 9. The result to 11 is favourable for Black. If White 10 at 11, Black blocks at 'a', then connects in answer to White 'b'.

Dia. 125 (tidy shape). White 2 is also heavy and shows poor fighting spirit. Black blocks at 3, then if White 4, forces with 5 before answering at 7. If White 8, Black jumps to 9, then fixes up his shape with 11. If White 4 at 5, Black moves out by attaching at 'a'.

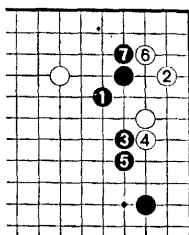


Dia. 126 (the diagonal move). Black 1 is also a good answer. This makes it hard for White to enter at the 3-3 point. If White 2, Black builds thickness by sealing White in with 3. The result to 7 simplifies the game for Black.

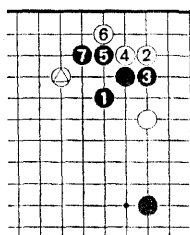
Dia. 127 (separated). The reason why it is difficult for White to invade at the 3-3 point is that Black answers by blocking at 3. White 4 and 6 are bad style, as they only help Black to split off  from the other white stones with 7. This renders  completely ineffective. On the other hand, Black 1 and 5 become a nice diagonal connection.

Dia. 128 (adequate for Black). If Black blocks at 3, White has no choice but to play 4 and 6. White can link up with his outside stone with 10, but his connection is not very strong, so the result to 11 is adequate for Black. Black can also play 5 at 'a', leading to a result similar to *Dia. 126*.

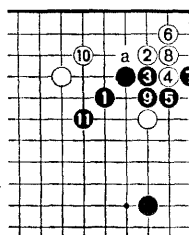
Dia. 129 (not to Black's liking). Attaching at Black 1, on the side where Black has a pincer, is pointless, as it only helps to strengthen the white stone one wants to attack. This is the same as with the other double pincers. When White settles himself with 4 etc., the pincer on the right loses its effectiveness. White 'a' is sente, so White's approach move at the top gains vitality.



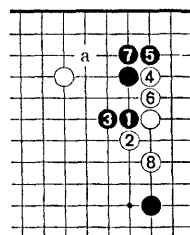
Dia. 126 ◆



Dia. 127



Dia. 128 ◆



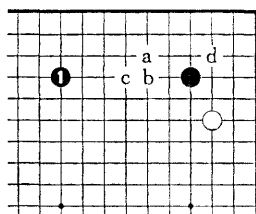
Dia. 129

Section 6. The Double Approach Move After Black Extends

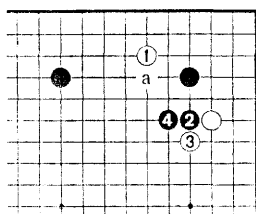
Dia. 130 (fuseki strategy). Extending at 1 at the top, without directly responding to White's approach move, is also possible. This can be a powerful fuseki strategy when 1 gives Black three star-point stones in a row. White either continues with 'a', 'b' or 'c' or simply enters at 'd'.

Dia. 131 (the small knight double approach move). If White 1, then Black 2 and 4—attaching on the side where there is no pincer is important. The continuations are as given earlier. There are also no problems with playing 2 and 4 where White plays 1 at 'a'.

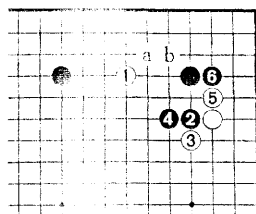
Dia. 132 (the high approach move). When White plays 1, Black again answers with 2 and 4. However, there are some variations after this which need to be learnt. White will not necessarily follow the usual joseki with White 'a'-Black 'b' after 6.



Dia. 130



Dia. 131

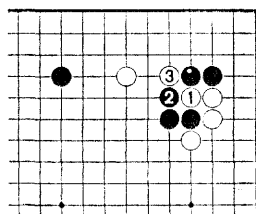


Dia. 132

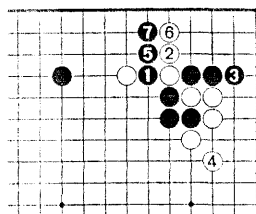
Dia. 133 (White cuts). White can push through and cut with 1 and 3—this is quite difficult to deal with. The ability to play the continuations without making a mistake would qualify one as a joseki expert. If one lacks confidence, it is better to make a diagonal move one space above 4 instead of 2 in *Dia. 132*.

Dia. 134 (the correct order). This is the correct continuation after *Dia. 133*. The combination of 1 and 3 is the same as in the ordinary attach-and-extend joseki. White plays 6 intending to sacrifice these stones. After 7...

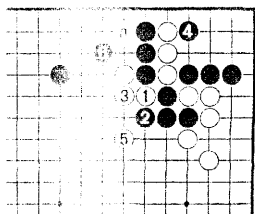
Dia. 135 (equal). White cuts at 1 and Black captures the three stones with 4. White seals Black in with 5, thus building thickness in sente, while Black crosses under at 6, having secured considerable profit. This result is equal. If Black omits 6, White attaches at 'a' in sente. The above can be regarded as the orthodox variation.



Dia. 133



Dia. 134

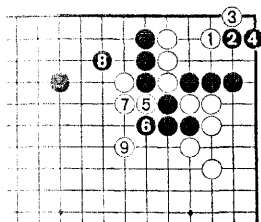


Dia. 135

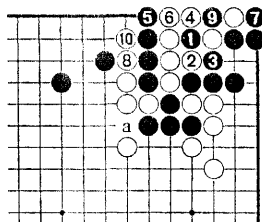
Dia. 136 (a trick move). There are various side paths in the main variation. White may jump to 1 before cutting. Answering at 2 is alright, but White 3 is a trick move. If Black plays 4, White then plays 5 to 9 and Black has been nicely tricked. Black has to capture the corner within three moves.

Dia. 137 (tricked). If Black takes off the pressure, White will capture his four stones by playing 'a'. This means that the sequence from 1 is forced. Black 9 starts a ko, but even if he has no ko threats, White is not worried. He cuts through at 10, then when Black captures at 1, connects at 'a'. This is a great success for White.

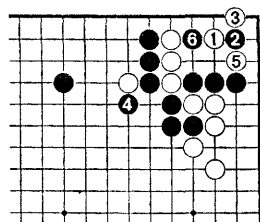
Dia. 138 (foiling the trick move). The correct answer is to ignore White 3 and prevent the cut by playing 4. However, one needs to know this beforehand—it would be a little difficult to work out on the spot. Even though he plays elsewhere, Black does not lose the capturing race in the corner. In answer to 5, he has the nice move at 6.



Dia. 136



Dia. 137

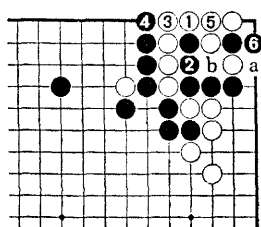


Dia. 138

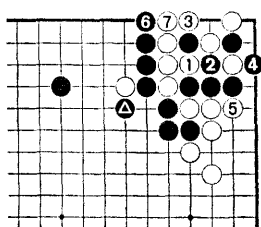
Dia. 139 (White collapses). If White answers at 1, he immediately collapses. Black 6 is the deciding move. Even if White plays 'a', Black cuts at 'b' and wins the fight by one move. If instead of 'a', White makes a hane one space lower, Black blocks underneath the hane.

Dia. 140 (good for Black). White has no choice but to intercept at 1. Black 2 is a double atari, so both sides capture a stone. After 7, the corner can be regarded as seki. Black has occupied the excellent point of  and has taken sente, so White's trick move has been a flop.

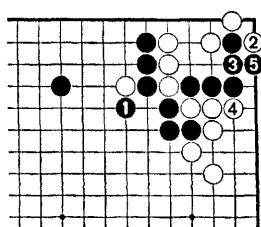
Dia. 141 (an unimportant ko). If White plays 2 and 4, Black blocks at 5. Whatever happens, the corner ends up as a ko, but Black need not worry about it, as he has already profited by making the hane at 1. Playing two moves elsewhere should be adequate for Black.



Dia. 139



Dia. 140

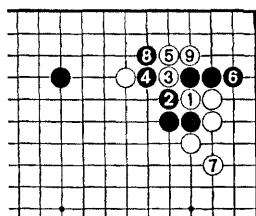


Dia. 141

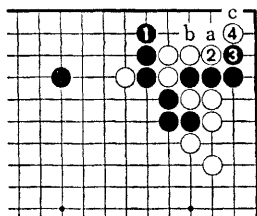
Dia. 142 (a second trick move). The moves to 8 follow the correct sequence. At this point, White can try another trick move with 9.

Dia. 143 (tricked). Black 1 seems a good continuation, but making Black think this is the point of the trick play. White cleverly fills in a liberty with 2 and Black cannot win the capturing race after 4. He can get a ko with Black 'a', White 'b', Black 'c', but this result causes Black a decisive disadvantage.

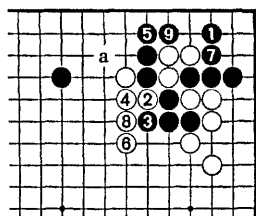
Dia. 144 (a difference of a move). In that case, how about answering at 1? White cuts at 2, sacrificing his three stones. After 3, Black must extend at 5. He captures the three stones with 7 and 9, but he has been tricked. In *Dia. 135*, Black has crossed under at 'a', but here he has fallen a move behind.



Dia. 142



Dia. 143

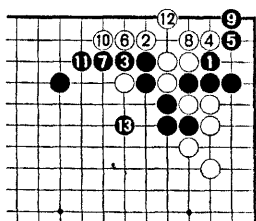


Dia. 144

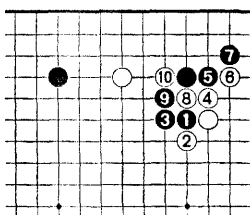
Dia. 145 (foiling the trick move). Filling in one of White's liberties with 1 is the vital move for foiling the trick move. Black 1 in *Dia. 144* was a slack move, which is why he fell a move behind. This time White cannot bear to sacrifice the three stones, so he lives in gote with 2 to 12. Black defends at 13 and takes the lead in the game.

Dia. 146 (another trick move). White can try to trick Black yet again with the combination of the hane at 6 and pushing through and cutting with 8 and 10. Whatever happens, Black must answer at 7—timorously defending with 7 at 10 lets White extend at 7. This is tricking oneself without even fighting.

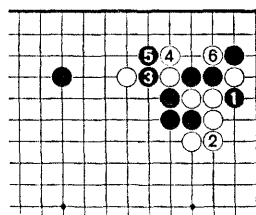
Dia. 147 (tricked). Because one is worried about the corner, one feels tempted to cut at 1. However, White connects at 2 and Black has tricked himself. If Black 3 and 5, White squeezes with 6 and Black will collapse in the corner. Black 3 at 4, letting White connect at 3, is also unfavourable, as the centre three black stones are cut adrift.



Dia. 145



Dia. 146

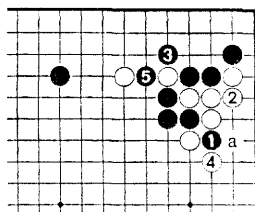


Dia. 147

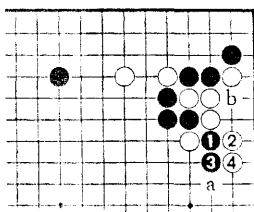
Dia. 148 (foiling the trick play). The cut at 1 is the vital point. This is the key move for foiling White. If White 2, giving atari at 3 now is correct timing. White has no choice but to play 4, so Black makes a ponnuki, gaining a decidedly favourable result. If White 4 at 5, Black plays 'a', capturing the five white stones.

Dia. 149 (variation). The preceding sequence is a straightforward one. It is so clearly unfavourable for White that he will probably answer 1 with 2 and 4 instead. This way things are not quite so simple. Next Black 'a' or 'b'—both give Black a favourable result.

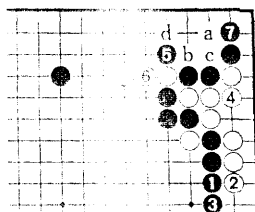
Dia. 150 (old-fashioned). If Black 1, White plays 2 and 4. The old joseki text-books advocated living in the corner next with 5 and 7. Black 7 is good move—if Black plays 'a' instead, he is not completely alive, as White can aim at White 'b', Black 'c', White 'd'. Black 7 gets certain life, but—



Dia. 148



Dia. 149

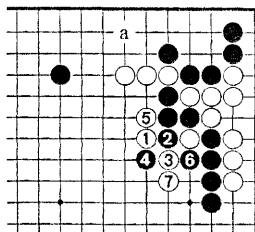


Dia. 150

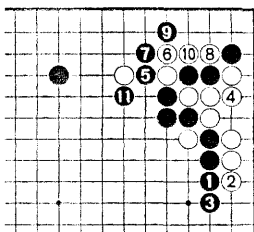
Dia. 151 (difficult). White can continue by pressing at 1, so one cannot necessarily say that the result favours Black. If Black resists with 2 and 4, White squeezes, starting a difficult fight. White 'a' is sente against the corner group. White would probably be happy with this result in a handicap game.

Dia. 152 (a simple way to take the lead). When White connects at 4, Black should discard the corner by playing 5 and 7. Black makes the nice sente move at 9, then hanes at 11. In contrast to White's trifling twenty points of area, Black can boast of overwhelming outward influence. This result is clearly in his favour.

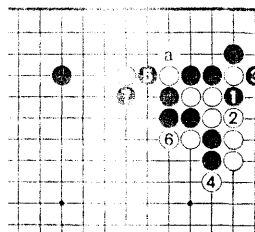
Dia. 153 (good for Black). Capturing with 1 and 3, omitting the extension on the right (1 in Dia. 150), is also straightforward. White has no choice but to hane at 4, so Black eliminates his main source of concern with 5. If 6, Black makes the solid hane at 7. Once Black has captured at 3, White cannot extend at 'a' in answer to 5.



Dia. 151

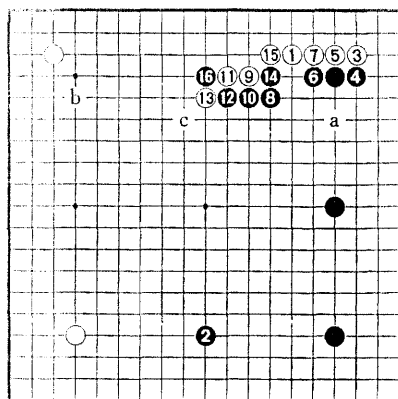


Dia. 152

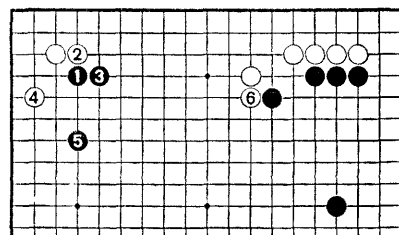


Dia. 153

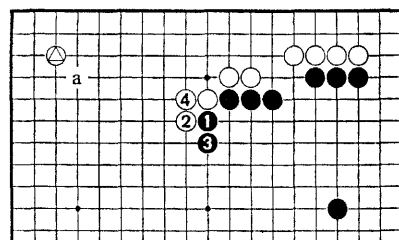
Ref. Fig. 38. Black ignored White's approach at 1 and occupied a large fuseki point at the bottom with 2. This is quite a common pattern. If White had answered 1 at 'a', White 16-Black 2-White 'b' would probably have followed. White simply entered at 3, whereupon the moves to 9 were more or less forced. Black 10 and 12 were large-scale moves typical of Takemiya. If White 13 at 16, Black expands with 'c'. With 14 and 16, a fight started.



Ref. Fig. 38
11th Pro Best Ten, semifinal (1973)
White: Ishida; Black: Takemiya



Dia. 154

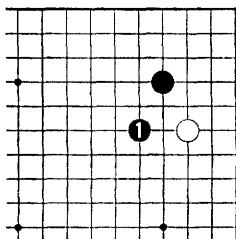


Dia. 155

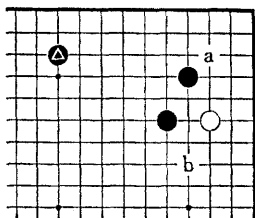
Dia. 154 (supplement). Making the shoulder-hit at 1 instead of 10 in the Figure is quite a common approach. White will answer with 2 and 4, then push up at 6. Black did not want White to play this last move.

Dia. 155 (variation). If Black hanes at 1 in response to 13 in the Figure, White plays 2 and 4 and ⊙ now turns out to be in the best position. If ⊙ were on the star-point at 'a', the 3-3 invasion would be an excellent continuation for Black.

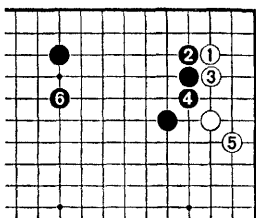
CHAPTER X THE CAPPING MOVE



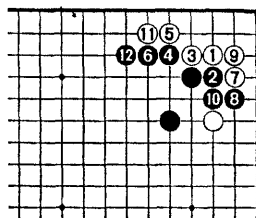
Black 1 is another possible response. This move was very popular in the New Fuseki period around 1933–34. Needless to say, Black is emphasizing the center.



Dia. 1



Dia. 2 ♦♦



Dia. 3 ♦♦

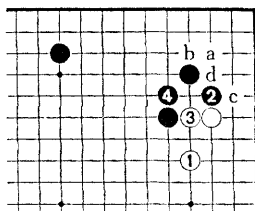
Dia. 1 (responses). Making the capping move on its own is unusual. There must be a reason for making this move and in most cases this is an extension at the top around Δ . White answers at 'a' or 'b', depending on the surrounding position.

Dia. 2 (White invades). If White invades at 1 when Black has an extension at the top, Black naturally blocks at 2. Connecting to the right of 4 instead of 5 is also possible. Black can also omit 6.

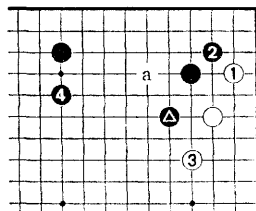
Dia. 3 (joseki). Black intercepts at 2 when he has no extension at the top. After the joseki to 12, Black's original capping play is looser than the hane one space to the right, but even so Black has considerable thickness.

Dia. 4 (the knight's move). The idea of White 1 is first of all to fix up one's shape on the right side, then to try and exploit the weakness of Black's knight's move. In the local context, Black 2 and 4 make correct shape. If White invades at 'a', Black answers with 'b', White 'c', Black 'd', so he has more or less defended the corner.

Dia. 5 (adequate for Black). Sliding in at 1 before 3 is the proper way to fix up White's shape. However, White is reluctant to let Black defend at 2, as this secures his position. If Black looks like securing this whole area just as it is after jumping to 4, then Δ is a more efficient move than 'a'.

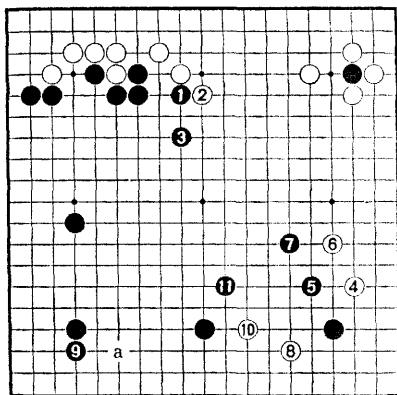


Dia. 4 ♦

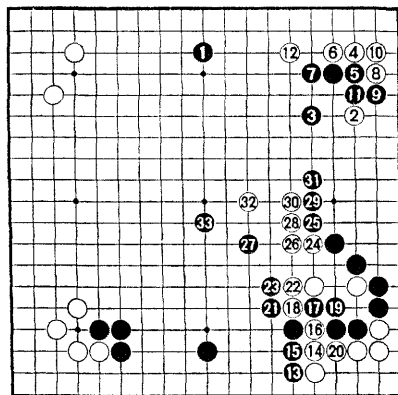


Dia. 5

Ref. Fig. 39. Black 1 and 3 are correct shape. This is a slightly unusual fuseki—White has concentrated on making territory at the top, while Black has taken the large fuseki points on the left and at the bottom. It is in this kind of position that one feels inclined to make the capping moves at 5 and 7. White 8 is a questionable move. Trying to lay waste to Black's territory on the left by approaching at 'a' is bigger. I feel that 9 puts Black ahead.

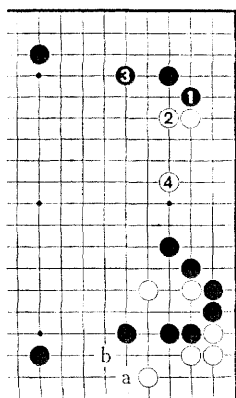


Ref. Fig. 39
17th Nihon Ki-in Championship,
Game 1 (1971)
White: Ohira; Black: Ishida

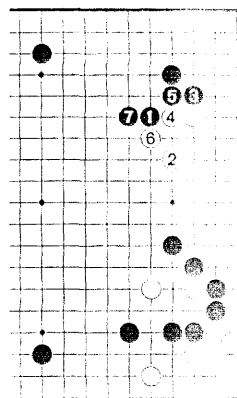


Ref. Fig. 40
8th Meijin League (1969)
White: Otake; Black: Rin

Ref. Fig. 40. This is the continuation from *Ref. Fig. 25* (page 148). Black made a capping play at 3, then intercepted at 5 with the intention of taking sente here so that he could play 13 at the bottom. The sequence to 20 was forced. Attacking with 21 and 23 makes efficient use of Black's thickness at the top and helps him to secure a large territory on the right. Black had skilfully seized the initiative in the fighting.



Dia. 6

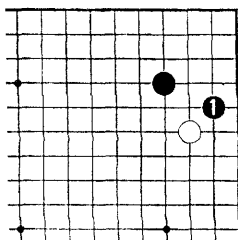


Dia. 7

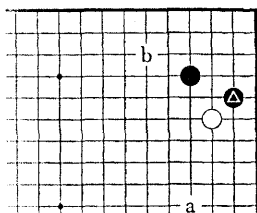
Dia. 6 (supplement). The most conventional approach is probably to play 1 and 3 instead of 3 in the Figure. However, White's extension at 4 radically decreases the effectiveness of the black contact play at 'a'. Nonetheless, if Black omits the sente move of 'a', White 'b' is a large move which will make the game very close.

Dia. 7 (not to White's liking). If White answers 1 at 2 in this game, Black will continue with 3 and 5. White has to make the disadvantageous exchange of 6 for 7 and ends up with a weak position.

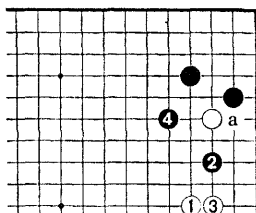
CHAPTER II THE LOW KNIGHT MOVE



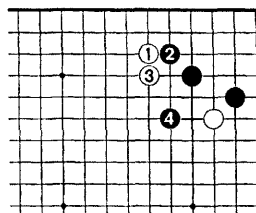
Black 1 is a special move which is not seen in ordinary positions. It is a low move which conflicts with the emphasis upon speed of the star-point, so it should not be played indiscriminately.



Dia. 1



Dia. 2

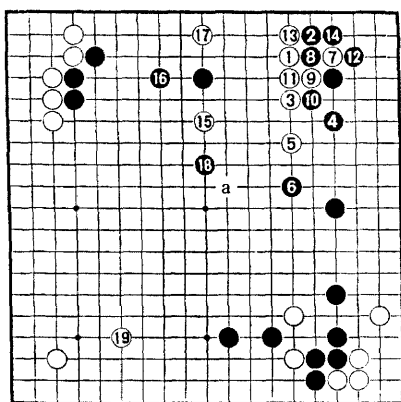


Dia. 3

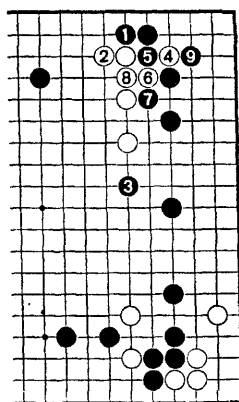
Dia. 1 (responses). Black Δ is a greedy move which tries to defend the corner while attacking White. It is an unconventional move, so there are no particular variations which can be regarded as joseki. White can look upon his own stone as a forcing move and switch elsewhere or he can choose between the leisurely move of 'a' and the fighting move of 'b'.

Dia. 2 (one variation). White takes up position at 1 and Black later invades at 2. The pattern to 4 appears in Ref. Fig. 22 (page 137). The aim of 3 is to make territory at the bottom. If White wants to fight, he blocks at 'a'. Playing Black 2 at 'a' means crawling twice on the second line, that is, yet another submissive response to White's forcing move.

Dia. 3 (set pattern). If White makes a second approach move at 1, Black keeps his stones separated with 2 and 4, thus starting some hectic fighting. This can be regarded as one set pattern, with White emphasizing the top and looking lightly upon his stone on the right. However, no continuations can be given after this, as everything depends upon the overall position.



Ref. Fig. 41
22nd Oza Title, 1st round (1974)
White : Ishida ; Black : Shiraiishi



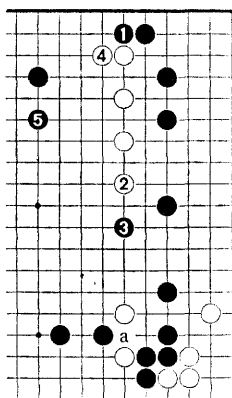
Dia. 4

Ref. Fig. 41. Black has taken up position on the star-points at the top and on the right. When White approaches at 1, Black scoops out his base with 2. White 3 and 5 seem to be resourceless moves, but White has already taken profit, so he is mainly aiming at erasing the centre. He can also aim at fixing up his shape by attaching at 7. Black should crawl once at 13 instead of 6. White 17 is a bad move—17 at 'a' would make the game promising for White.

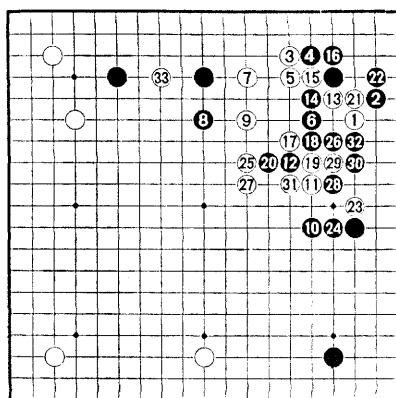
Dia. 4 (supplement). Instead of 6 in the Figure, Black should crawl once at 1 before jumping to 3. If he does so, White 2 ends up as unbearably bad shape after the sequence to 9. This makes a big difference to the Figure, as it is now hard for White to attach at 4.

Dia. 5 (Black is satisfied). If White answers at 2, Black blocks his path at 3. The addition of this stone helps to prevent White from moving out with 'a'. White still has to extend at 4, so Black launches a large-scale attack with 5 and is doing well.

Ref. Fig. 42. Black has played the Chinese-style pattern on the right and has a star-point stone at the top centre. It is in this kind of position that Black 2 is appropriate. For Black 10, it is difficult to choose between this move and the jump at 19. A difficult fight begins when Black counterattacks with 12. White 23 is a good move. White settles himself in sente up to 31, then makes the fierce invasion at 33.



Dia. 5



Ref. Fig. 42

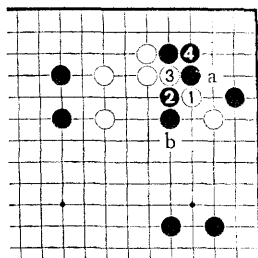
11th Pro Best Ten (1973)

White: Takagawa; Black: Cho Chikun

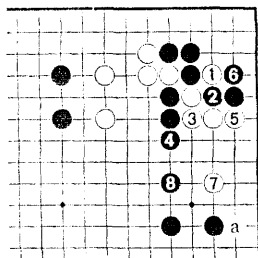
Dia. 6 (attack and defence in the corner). Using the sequence to 10 in the Figure as a model, we will analyse the corner fighting. The question is: what are the possibilities after Black 4? Connecting at 4 is natural, for letting White cut off and capture a stone here would be painful. White can continue with 'a' or 'b'.

Dia. 7 (the white hane). The combination of 2 and 4 is the best answer to 1. If 5 and 7, Black builds thickness by sealing White in with 8. White can probably live by attaching at 'a', but Black will welcome this. The addition of Black 8 considerably weakens White's group at the top.

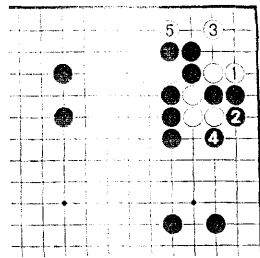
Dia. 8 (equal). Blocking on the other side at 1 instead of 5 in *Dia. 7*, then jumping to 3, is an interesting idea. White sacrifices three stones but gets a stylish connection with 5. Making a hane to the left of 5 instead of 4 is bad, as White escapes with 4. The result here seems to be equal.



Dia. 6



Dia. 7

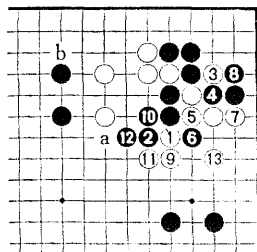


Dia. 8

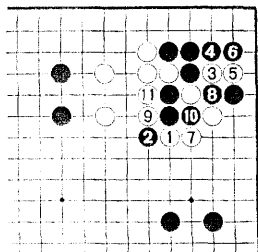
Dia. 9 (White attaches). White 1 is a powerful move. If 2, 3 next is the correct order. After 5, cutting at 6 is the only move. The continuation is forced and White settles his group by capturing a stone. Even if Black blocks at 'a', White can rescue himself by attaching at 'b'. This diagram might be a reasonable approach for White.

Dia. 10 (variation). If Black blocks at 4, White has the tesuji of 7. If Black 8, White cleverly switches to 9 without connecting. Playing 9 at 10 makes White heavy, as Black connects at 9.

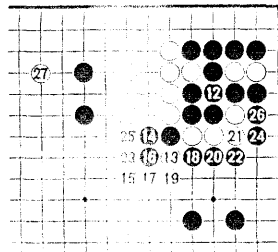
Dia. 11 (a swap). After 12, White cuts at 13, then presses at 15. The continuation is forced. White swaps territory on the right for thickness in the centre. He ends in sente, so he can invade at 27. This approach should be feasible for White. (The above analysis owes much to the research of Yamabe 9-dan)



Dia. 9



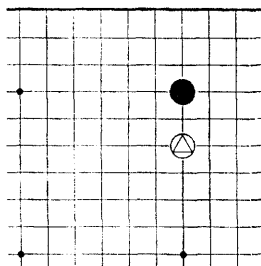
Dia. 10



Dia. 11

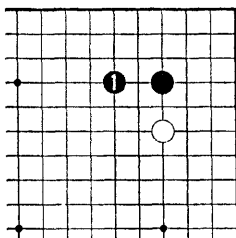
PART ELEVEN

THE ONE-SPACE HIGH APPROACH

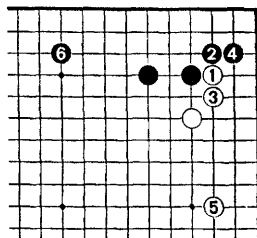


White's approach move  prevents the opponent from making a pincer. It emphasizes the side and the centre rather than the corner. White has to abandon the idea of invading at the 3-3 point.

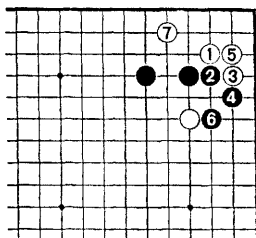
CHAPTER I THE ONE-SPACE JUMP



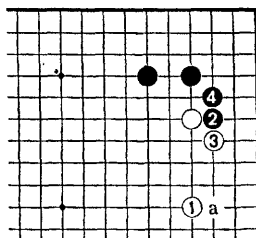
In the local context, answering at 1 gives Black a favourable result. A position in which this answer is not appropriate is almost inconceivable.



Dia. 1 ◆◆



Dia. 2



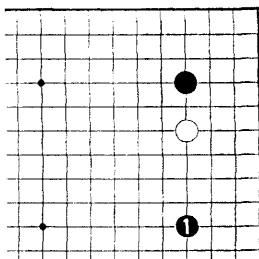
Dia. 3

Dia. 1 (joseki). White cannot hope to invade at the 3-3 point. His continuation in the corner is the attachment at 1. Descending at 4 guarantees Black the corner territory. Black cannot omit the large extension to 6. Connecting to the left of 2 with 4 is too mild.

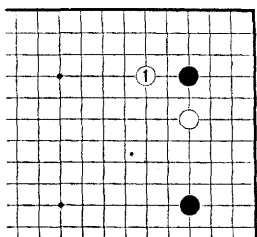
Dia. 2 (White is fragmented). Invading at 1 contradicts White's original strategy of emphasizing the centre with the high approach move. In contrast to the small knight approach move, Black gets good shape with 6. The solitary white stone becomes completely worthless.

Dia. 3 (a tight move). If White continues by simply extending to 1 or 'a', Black promptly makes the tight, territory-oriented moves of 2 and 4. Whether White connects next to the left of 3 or plays down to the right of 3, Black's efficient combination solidifies his corner.

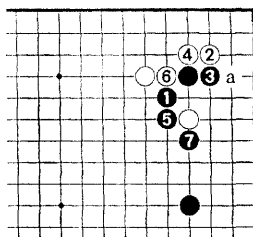
CHAPTER II THE PINCER



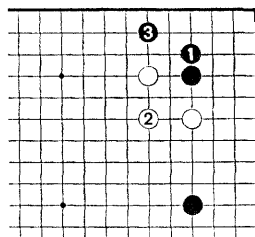
When an extension down the right side is a good move for White, Black makes a pincer at 1 (or one space closer) instead of the one-space jump. In this case, White is certain to make a double approach move.



Dia. 1



Dia. 2 ♦♦



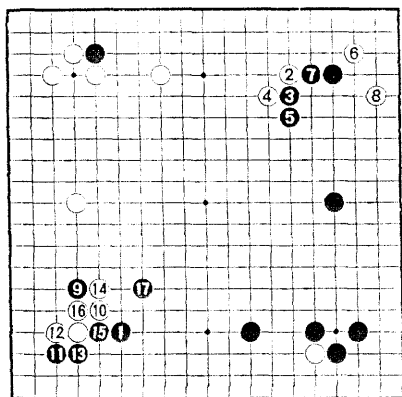
Dia. 3 ♦

Dia. 1 (the double approach move). White often continues with 1. The combination of the two high approach moves is considered to be severer than all the other double approach moves. In short, playing 1 one space higher or one space to the left is too mild.

Dia. 2 (joseki). Black usually plays out at 1, whereupon White invades at 2. White plays all-out with 4 and 6 and also has a sente hane plus connection at 'a', but Black can do nothing about this. The moves to 7 are the basic pattern.

Dia. 3 (Black descends). On occasion Black descends at 1. The idea is to prevent White from invading at the 3-3 point and to try and make a large-scale attack on White, so one has to take the overall position into account when making this move. However, White makes nice shape with 2, so one cannot expect a very severe attack on him. The diagonal move on the 3-3 point is also possible instead of 1.

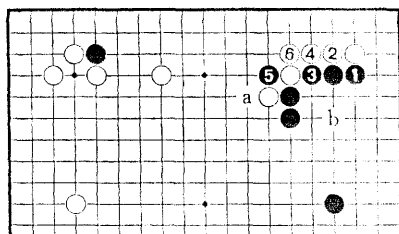
Ref. Fig. 43. This is an unusual example of imitation Go by Rin. With 4, Rin stopped imitating Black. If he had kept on imitating me, I intended to continue surrounding territory, then to occupy the centre point. When White entered at 6, I took sente with 7 and hastened to make the double approach move at 9. Connecting at 16 after the joseki sequence to 15 was correct in this game.



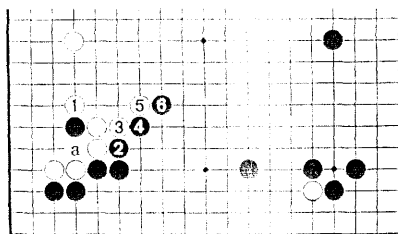
Ref. Fig. 43
28th Honinbo Title, Game 4 (1973)
White: Rin; Black: Ishida

Dia. 4 (supplement). Playing 7 in the Figure at 1 here, letting White connect with 2 and 4, is a slack move. Black can cut at 5, but the ladder with 'a' is unfavourable, while he is left with a disagreeable weakness at the vital point of 'b'.

Dia. 5 (the reason for connecting). If White follows the joseki with 16 in the Figure and hanes at 1, Black makes an excellent two-step hane with 4 and 6. Because of the cutting point at 'a', White is unable to counterattack. This is why White patiently connected at 16.

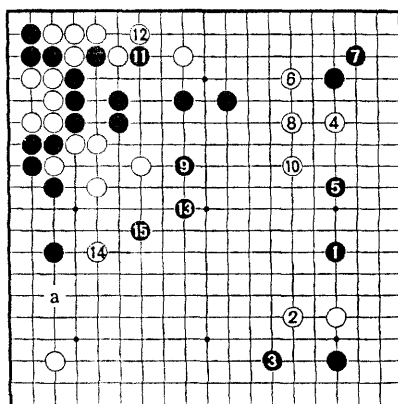


Dia. 4



Dia. 5

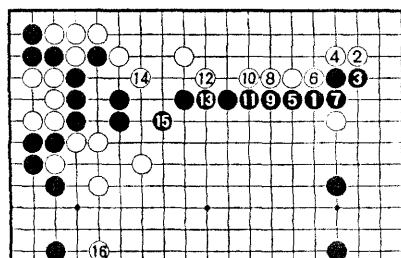
Ref. Fig. 44. After Black 3, White comes to a strategic turning point. One cannot say that White 4 is the correct move. This position calls for one to develop naturally by making a checking extension at 'a', inducing Black 14, then playing in the centre at 9. This leisurely development would make the most of White's territorial lead. Black 5 is the natural answer to 4. Black then takes sente with 7 and switches to the key point of 9. If White omits 10, Black will play 10, thus making a large-scale attack on White.



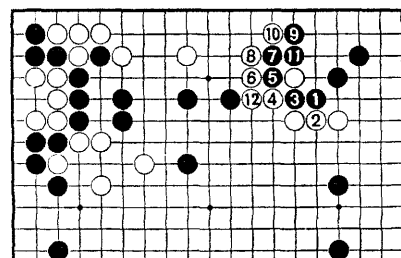
Ref. Fig. 44
27th Honinbo Title, Game 7 (1972)
White: Ishida; Black: Rin

Dia. 6 (supplement). Black 1 is also possible instead of 7 in the Figure. White then enters at 2, whereupon Black will probably push with 5 etc., letting White enclose the top. Black builds enormous thickness, but one is apprehensive about playing like this.

Dia. 7 (White welcomes the peep). White welcomes the peep at 1. One can hypothesize the sequence to 12. All Black's thickness has vanished.



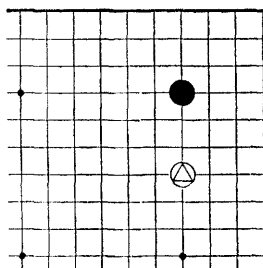
Dia. 6



Dia. 7

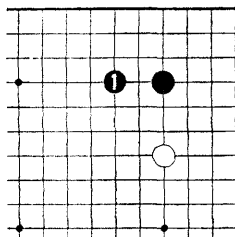
PART TWELVE

THE TWO-SPACE HIGH APPROACH

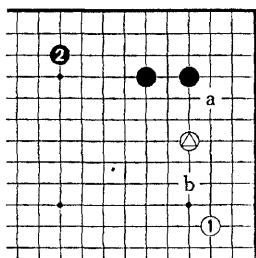


White $\triangle$ is a light approach move, the idea of which is fairly similar to the one-space high approach. It is most often employed in handicap Go, being rarely seen in even games.

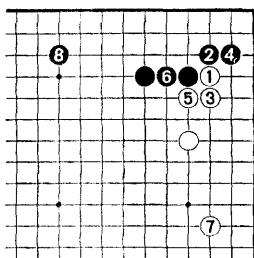
CHAPTER I ONE-SPACE JUMP



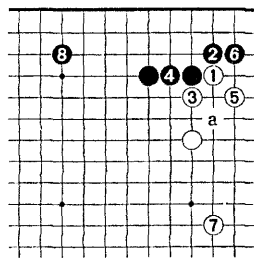
Black 1 is the orthodox answer. His approach move is too far away for White to invade the corner.



Dia. 1 ♦♦



Dia. 2 ♦♦



Dia. 3 ♦

Dia. 1 (one pattern). Just as with the two-space high approach to the 3-4 stone, White △ is a light move, so quite often White does not continue here. If he does continue, extending to 1 is the move. Black can either make the good extension to 2 or he can defend the corner with 'a', aiming at the invasion at 'b'.

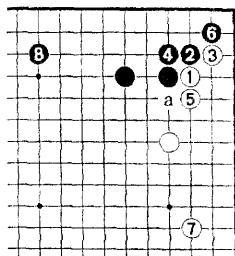
Dia. 2 (settling the corner). White cannot invade at the 3-3 point—White 1 is as far as he can go into the corner. Black 2 is a peaceful answer which in most cases is good enough for Black. Up to 8 is a joseki. If White keeps 5 in reserve, Black will push at 5 in sente.

Dia. 3 (variation). White can also make the hane at 3. The simple connection at 4 is a good answer. White plays 5 and has gained by blocking off the side. On the other hand, Black can now aim at peeping at 'a'. Answering 5 by giving atari one space below 6 is only helping White.

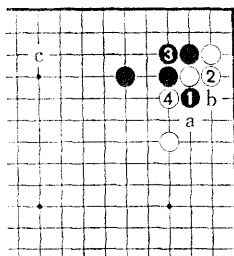
Dia. 4 (variation). White can also hane at 3 in the corner. Black 4 is a steady answer—in handicap games one could make it a rule to connect here. In the result to 6, White 3 looks like a forcing move, but White 'a' is no longer sente. Thus, there is an advantage and a disadvantage compared to *Dia. 2*.

Dia. 5 (being tempted). Giving atari at 1 instead of 4 in *Dia. 4* is what White wants. This will lead to some complications. If White answers 3 with White 'a', Black plays 4, White 'b', then Black 'c', getting a straightforward result which is alright for Black. However, White has the troublesome cut at 4.

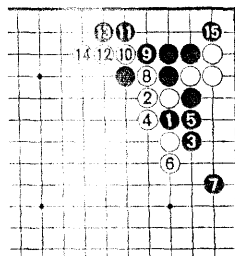
Dia. 6 (good for Black). Black should counterattack strongly with 1 and 3. Once Black makes these moves, the continuation is forced. Black has to play 7 and White has to cut with 8 and 10. Black captures the three stones with 15 and his profit is superior to White's thickness.



Dia. 4 ◆



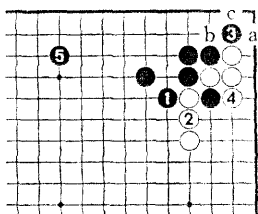
Dia. 5



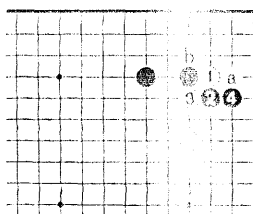
Dia. 6

Dia. 7 (White is also satisfied). The straightforward sequence to 5 is also possible. This certainly keeps things simple, but White can probably be satisfied, as he eats away at Black's corner. If White plays 4 at 'a', Black plays the standard sequence Black 4, White 'b', Black 'c', and wins the fight.

Dia. 8 (Black's counterattack). There is no guarantee that Black will answer White 1 in the corner, as the counterattack with 2 is quite possible. If White 3, Black has the strong move at 4. Locally, this gives him a favourable result. White can continue with 'a' or 'b'.



Dia. 7



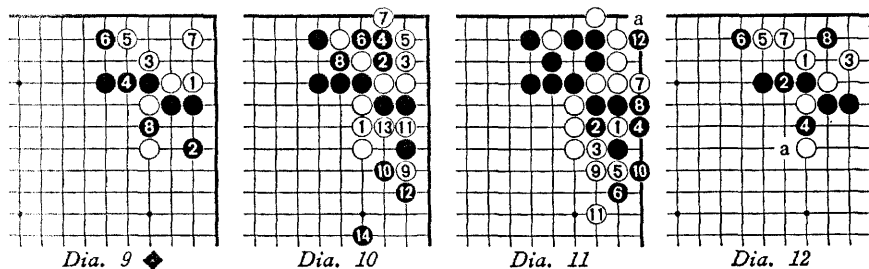
Dia. 8

Dia. 9 (White blocks). If White 1, Black jumps to 2. White cannot give atari at 4, so he has no choice but to seek life in the corner with 3 to 7. Note that White 5 is correct shape. The result to 8 is superior for Black. Being sealed in the corner is painful for White.

Dia. 10 (good for Black). If White tries to connect at 1 in sente instead of 7 in *Dia. 9*, Black ignores him and cuts at 2. Black takes profit with the sequence to 8, so he is quite happy to sacrifice his two stones in answer to 9. White captures the stones with the tesuji of 11, but Black has succeeded in playing on both sides.

Dia. 11 (Black wins). If White begins with 1 instead of 9 in *Dia. 10*, Black no longer sacrifices his stones but counters by capturing with 2 and 5. Black has the tesuji of 6, so although White forces with 7, he cannot descend at 10. With 12, Black wins the fight by one move. The ko at 'a' can be dismissed as out of the question.

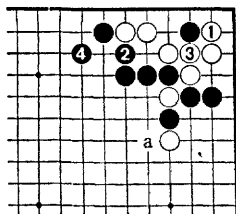
Dia. 12 (the white atari). If White 1, the sequence to 5 cannot be varied. Black 'a' next is adequate, but Black also has the severe contact play at 6. If White 7, Black plays the probe at 8.



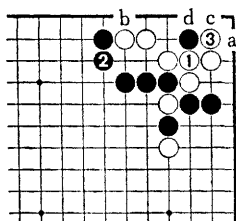
Dia. 13 (good for Black). The placement is a tesuji—Black waits to see White's response before deciding how to play on the outside. If White 1, Black 2 is sente. Black then gets magnificent outward thickness with 4. Black 'a' instead of 4 is also a thick move.

Dia. 14 (Black gets sente). Blocking at 1 in *Dia. 13* is the correct answer. If White 1, Black plays 2 and White has to add a move at 3. This means that he falls a move behind. If White omits 3, then Black gets a one-sided ko with Black 3, White 'a', Black 'b', White 'c', Black 'd'.

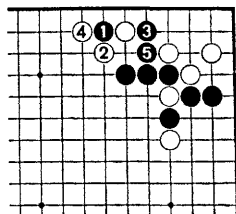
Dia. 15 (large profit for Black). White plays out at 2 if he does not want to be sealed in the corner, but Black gratefully captures the corner stones with 3. These stones have been captured—White cannot claim to have sacrificed them, so one need hardly say who gains by this.



Dia. 13

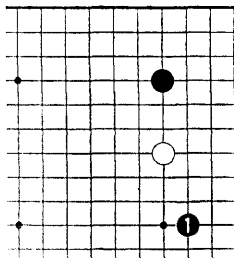


Dia. 14

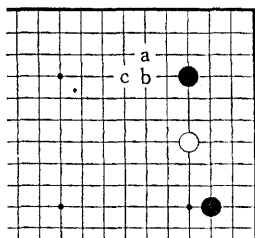


Dia. 15

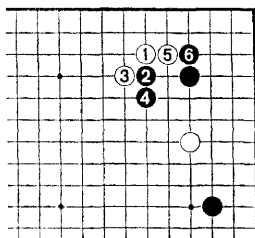
CHAPTER II THE PINCER



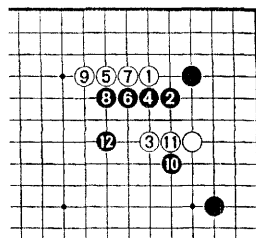
Making a one-space jump is good enough for Black, just as with the one-space high approach, but he can also make a pincer if the position in the bottom right corner warrants it. A pincer at 1 or on the star-point is appropriate.



Dia. 1



Dia. 2 ◆

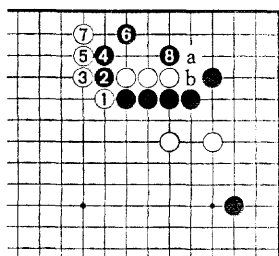


Dia. 3 ◆

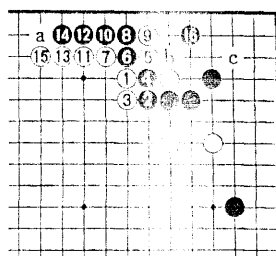
Dia. 1 (responses). White usually seeks variety by making a double approach—he cannot switch to the 3-3 point when pincer except with the small knight approach. White chooses among 'a', 'b' and 'c'. The variations are not very complicated.

Dia. 2 (the small knight's move). If White 1, Black 2 and 4, attaching on the side where there is no pincer, are just right. White cannot invade at the 3-3 point or push up to the left of 4 instead of 5. Up to 6 is the basic pattern.

Dia. 3 (the one-space high approach). If White 1, Black keeps White's stones separated with 2 and 4. Black's basic policy is to split up the two approach moves. Black attacks steadily with 10 and 12.



Dia. 4



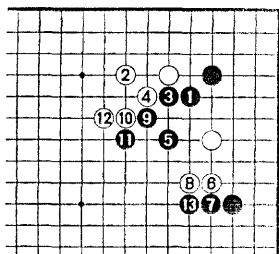
Dia. 5

Dia. 4 (resistance impossible). White would like to play a hane at 1 instead of 9 in *Dia. 3*, but this is unreasonable. With the help of the tesuji of 6, Black captures the three stones. If White 'a', Black cuts at 'b'.

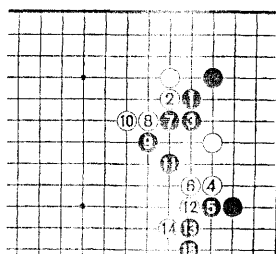
Dia. 5 (variation). Pushing at 3 instead of 7 in *Dia. 3* is also unreasonable. Black cuts at 6 and captures White's stones. White uses them as sacrifice stones to try and build thickness, but Black gets large corner profit. White 'a' is not sente. If Black plays 16 at 'b', White can aim at 'c' in the corner.

Dia. 6 (good for Black). If White jumps to 2 at the top, Black makes the steady moves of 3 and 5, applying pressure on the white stone on the right. When White moves out with 6 and 8, Black forces with 9 and 11, then pushes up at 13. White cannot aim at invading at the 3-3 point or at sliding into the corner, as both his approach moves are high ones, so Black gets a comfortable position.

Dia. 7 (a fighting pattern). White pushes up at 2, then leans on Black with 4 and 6. This approach is suited to handicap games in which White relies on his superior fighting power. However, all Black has to do is to keep White separated with 7 etc. and it is White who gets into difficulties. Black counters steadily with the moves to 15 and White's efforts are in vain.

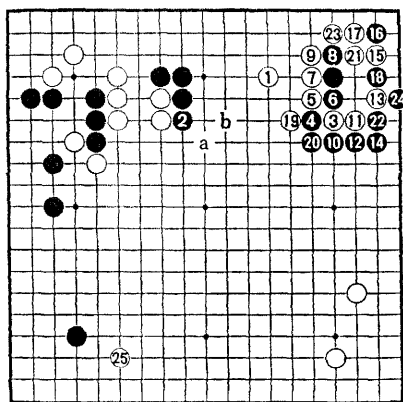


Dia. 6



Dia. 7

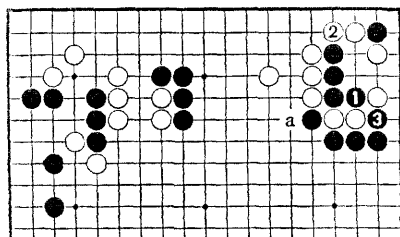
Ref. Fig. 45. White 1 seems more like an invasion than an approach move. Black 2 and 4 are probably the strongest counter. If Black 2 at 3, the peaceful exchange of White 'a'-Black 'b' follows. White 5 and 7 are very severe moves. The characteristic of professional games is that fierce clashes like this end up with an even result. White has been keeping the atari at 19 in reserve to use as a ko threat if the corner ends up as a ko.



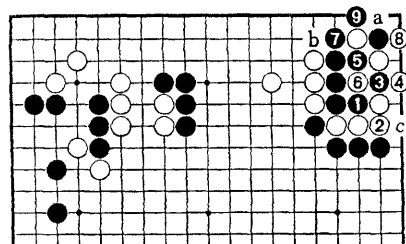
Ref. Fig. 45
2nd Top Position Title league (1956)
White : Sugiuchi ; Black : Maeda

Dia. 8 (supplement). Black could also have taken advantage of the fact that White was keeping 'a' in reserve to make the vulgar atari at 1. After the exchange of 2 and 3, White 'a' is no longer sente. This makes a big difference in the centre.

Dia. 9 (variation). If White connects at 2, the moves to 9 are forced. White cannot fight this ko. If White next connects at 3, Black plays 'a', making miai of 'b' and 'c'. White collapses.



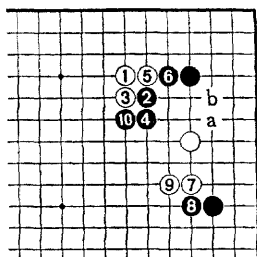
Dia. 8



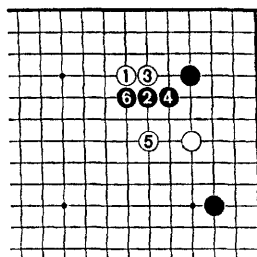
Dia. 9

Dia. 10 (the two-space high approach). If White 1, Black keeps the white stones separated with 2. Attacking here is similar to the principle of attaching on the side where there is no pincer. The moves to 10 are one possible pattern. If White 'a', answering at 'b' is correct shape.

Dia. 11 (reversion). If White plays 3 first, Black pulls back at 4. If 5 and 6 next, this reverts to *Dia. 3*.



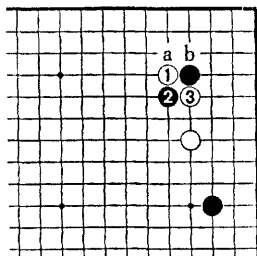
Dia. 10 ♦



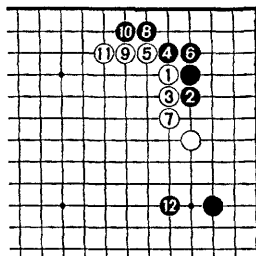
Dia. 11

Dia. 12 (creating confusion). On rare occasions White may attach at 1. Black may easily be confused by this move. Black 2 is bad, as White cross-cuts at 3. If Black 'a' instead of 2, White settles himself by cutting at 'b'. Either of these moves is what White is hoping for.

Dia. 13 (good for Black). The simple extension at 2, followed by 4 and 6, is best. White 7 is the only move, so Black plays 8 and 10, then jumps to 12, a crucial point for both sides. Black gets a nice corner area, while White's thickness is not very impressive, so this result is adequate for Black.



Dia. 12

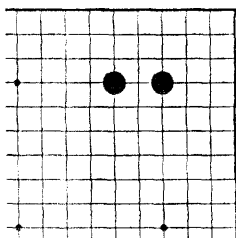


Dia. 13

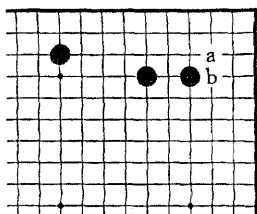
SUPPLEMENT

POSITIONS WITH NO APPROACH MOVE

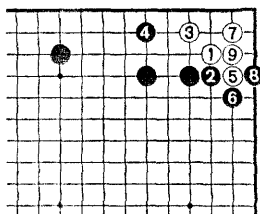
CHAPTER I THE ONE-SPACE JUMP



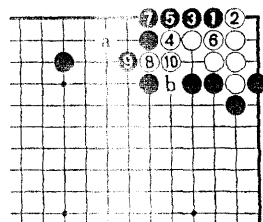
The one-space jump from the star-point is rarely played on its own. It is usually played to strengthen Black's moyo when he already has an extension at the top or on the right.



Dia. 1



Dia. 2



Dia. 3

Dia. 1 (extension at the top). In a position like this, White rarely makes an approach move, as Black just makes him heavy with a diagonal attachment or attacks him with a pincer. White should play immediately in the corner, invading at 'a' to reduce Black's territory or attaching at 'b' when he is more concerned with the right side.

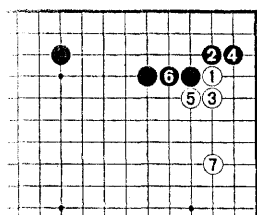
Dia. 2 (invasion). White can easily live by invading at 1. White 3 is a tesuji answer to 2 worth learning. Up to 9 is the basic pattern. If White 7 at 9, Black 8-White 7 gives the same result. In this position Black cannot attempt to capture White.

Dia. 3 (breakthrough). Black 1 stops White from getting two eyes, but attempting to capture White is unreasonable. When White gives atari at 6, Black cannot connect at 7. If Black answers 10 at 'a', White breaks through Black's wall at 'b'. If a change in the outside position invalidates this sequence, White has to add a move in the corner.

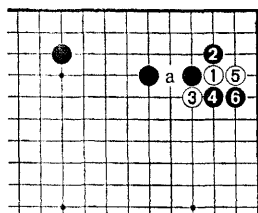
Dia. 4 (White attaches). White 1 emphasizes the side more than the centre. Blocking at 2 is solid. Descending at 4 guarantees Black the corner profit. Both sides are satisfied with the result to 7. Black has solidified his territory, while White has settled himself on the side.

Dia. 5 (the white hane). White sometimes answers 2 with a hane at 3. Connecting at 'a' is peaceful. White in turn connects at 4 and Black plays down to the right of 2, thus giving the same result as in *Dia. 4*. However, Black can also make the severe counterattack at 4. If 5, Black blocks at 6.

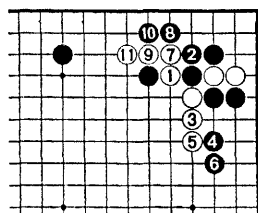
Dia. 6 (a swap). The combination of 1 and 3 is worth remembering. This makes mial of squeezing on the right and pushing through at the top. If Black 4, the sequence to 11 gives Black profit in exchange for thickness for White.



Dia. 4 ♦♦



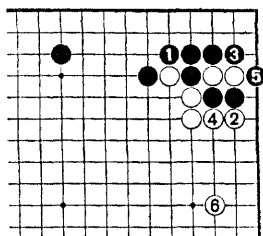
Dia. 5



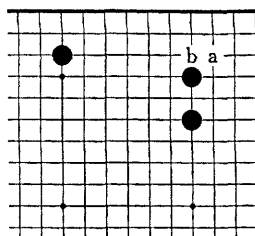
Dia. 6 ♦

Dia. 7 (equal). If Black 1 instead of 4 in *Dia. 6*, White plays 2 to 6. Black gets more territory in the corner than in *Dia. 4*, but White gets a considerably stronger shape, so this result is equal. The combination of 1 and 3 in *Dia. 6* is the only way that White can settle himself.

Dia. 8 (jumping the other way). This position, with Black's one-space jump pointing the other way, is also common. White's choice is limited to 'a' and 'b', but he is a little reluctant to enter at 'a', as this helps Black to solidify his position on the outside. White therefore attaches at 'b' and probes Black's intentions.



Dia. 7 ♦

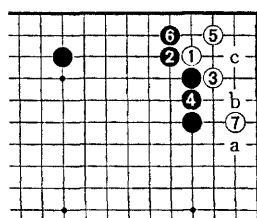


Dia. 8

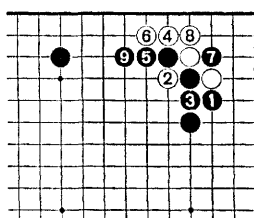
Dia. 9 (blocking on the outside). If Black blocks on the corner side, one can apply the variations in Dia. 4 etc. Black is more likely to block on the outside at 2. White 3 is a tesuji. If Black 4, White lives with 5 and 7. For an analysis of the sequence Black 'a'-White 'b'-Black 'c', refer to Dia. 12 etc. on page 214.

Dia. 10 (a tough answer). Black can also make the severe move of 1 instead of 4 in *Dia. 9*. This is an annoying move for White. White 2 and 4 are vulgar, but they are the best moves. White 6 is also correct. Permitting Black 7 is painful, but it cannot be helped. After 9—

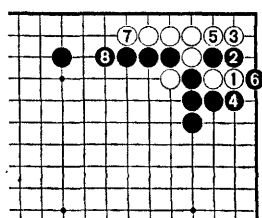
Dia. 11 (equal). White squeezes with 1 to 5, then extends to 7. Black gets a strong outside wall, but, in contrast to *Dia. 9*, White lives in sente. This is the redeeming feature of this variation. The result could be regarded as equal.



Dia. 9 ◆



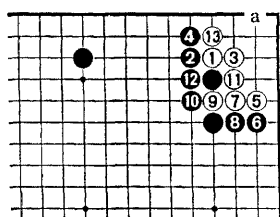
Dia. 10



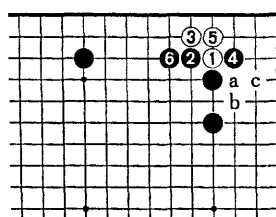
Dia. 11 ◆

Dia. 12 (White 3 is vulgar). The heavy extension at 3 is a genuinely vulgar move. Living with 5 is painful, as Black completely walls off the outside and White ends in gote. Playing 12 at 'a' in an attempt to capture White in the ko fight that follows is not completely out of the question.

Dia. 13 (reversion). Playing hane underneath at 3 is also possible. Black 4 and 6 are the strongest moves. If next White 'a', Black 'b', White 'c', we get the same result as *Dia. 11*. The timing should not be very difficult.

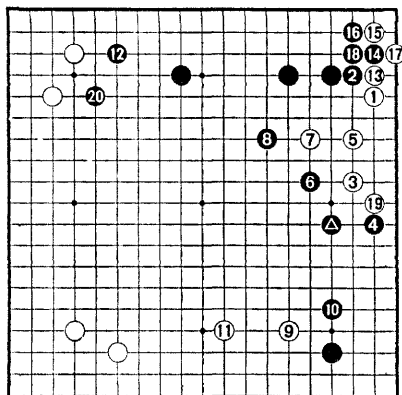


Dia. 12



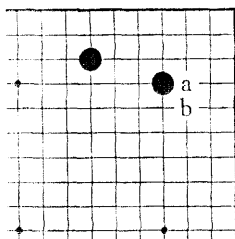
Dia. 13

Ref. Fig. 46. White makes a submarine attack with 1. Entering at the 3-3 point is of course out of the question because of the breadth of Black's extension to $\triangle$, while attaching at 2 is not to be recommended either, as Black blocks on the outside. Black makes good shape by answering at 2 and White takes root on the side with 3 and 5. Black 2 and 4 are reasonable moves, as they solidify the top corner and the bottom right. White forces with 13 etc. before reinforcing at 19. Blocking at 13 instead of 12 is also a good move for Black.

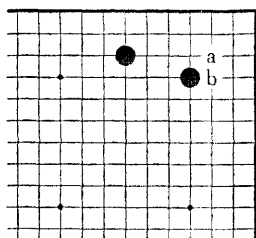


Ref. Fig. 46
22nd Oza Title, 2nd round (1974)
White: Shimamura; Black: Ishida

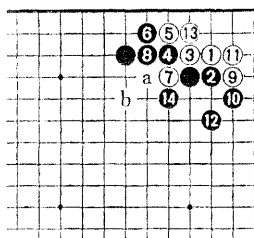
CHAPTER II THE LARGE KNIGHT MOVE



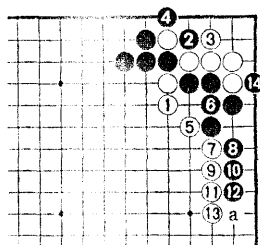
When White does not make an approach move, Black very often makes a large knight extension. This move is appropriate when White has influence at the top left. If Black can add a move at 'a' or 'b', he secures the corner territory.



Dia. 1



Dia. 2 ♦♦



Dia. 3

Dia. 1 (the possibilities for White). White can play at 'a' or 'b', just as with the one-space jump pattern. If White invades at 'a', he can usually live in sente. White 'b' places more stress upon the right side than upon invading the corner.

Dia. 2 (the invasion). This is the basic pattern. Blocking at 4 and 6 is good when there is no approach move. White lives in sente, but Black gets magnificent outward influence. If White plays out at 'a' after 14, Black presses at 'b' and captures him regardless of the ladder.

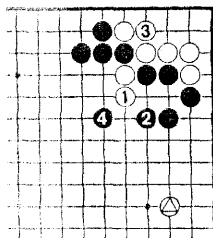
Dia. 3 (taking the corner). White does not have the time to force with 1 instead of 13 in *Dia. 2*. Black ignores him and captures with 2 and 4. Even though White blocks at 7, he has to give way with 9 etc. Black captures the corner with 14 and his profit is superior to White's outward influence. What really hurts White is that 'a' is not sente.

Dia. 4 (variation). If White has a stone around ④, Black answers 1 with 2. However, this is as far as White can go, so he secures life with 3 and Black presses at 4. In this variation White waits for an opportunity to set his two stones in motion. He cannot do anything immediately.

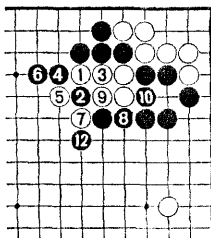
Dia. 5 (White's aim). White can escape by attaching at 1, but he has to wait for the right time to do so. Black 2 is the vital point and the continuation is forced. White is forced into bad shape and comes under heavy attack, so moving out immediately is unreasonable.

Dia. 6 (White attaches). Attaching at 1 is the premise for extending down the right. Black usually blocks at 2 in the corner when he has no extension or position on the right side. Black secures the corner with 4, while White forces with 5 before extending to 7. This is the basic pattern.

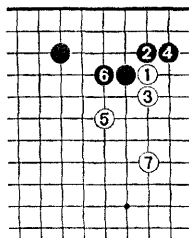
Dia. 7 (trifling profit). Black 6 in *Dia. 6* is the proper move: Black patiently waits to exploit White's weakness. If Black plays 1 and 3, he can capture two stones, but he has been blinded by greed. White builds thickness with the sequence to 12, while capturing the stones has been more trouble than it's worth for Black. Note that 4 before 6 is the correct order.



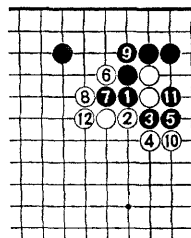
Dia. 4 ◆



Dia. 5
⑪ connects



Dia. 6 ◆◆

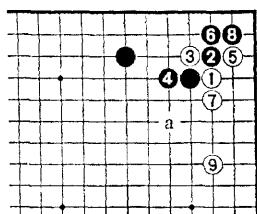


Dia. 7

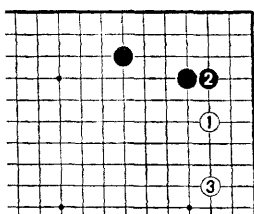
Dia. 8 (White cuts). If White cuts at 3, Black answers peacefully at 4. In the sequence to 9, White makes a gain in the corner, but White 'a' is no longer sente. There are other possibilities for 4, but the sequence here is the standard one.

Dia. 9 (the white approach move). Approaching at 1 after Black has already made the large knight's move is possible. Black usually answers at 2 and White extends to 3. Instead of 2, Black can also make the diagonal attachment one space lower, but he does not have the same potential for attacking White as with the one-space jump formation. If Black makes a pincer instead of 2, White invades at the 3-3 point or attaches at 2.

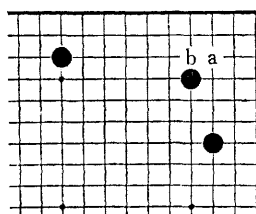
Dia. 10 (the addition of an extension). In a position like this, White can play at 'a' or 'b', but Black will of course change his response in order to make the most effective use of his extension. White 'b' involves a ladder.



Dia. 8 ◆◆



Dia. 9 ◆◆

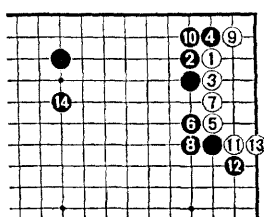


Dia. 10

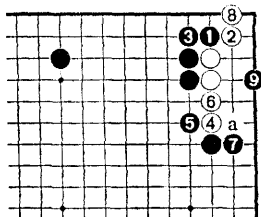
Dia. 11 (invasion). If White 1, Black answers with 2 and 4, a combination which is a recent invention. Black 4 is more severe than blocking at 7, as it combines better with the extension at the top. Forcing with 5 and 7 before blocking at 9 is correct. The sequence to 13 is a joseki. The cut to the left of 12 is small.

Dia. 12 (a mistake in order). Blocking immediately at 2 is a serious mistake in order. Black can now answer 6 by playing down at 7, thus endangering the corner group. If White 8, Black steals his eyes with 9. If White 'a' instead of 8, Black 8 prevents him from getting two eyes.

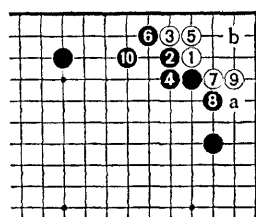
Dia. 13 (White attaches). If White 1, Black blocks at 2 in order to make effective use of his extension at the top. White 3 is a tesuji and connecting at 4 is the correct answer. If Black plays 10 at 'a', White defends at 'b', but this exchange is a little wasteful.



Dia. 11 ◆◆



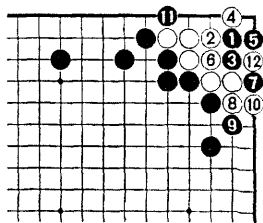
Dia. 12



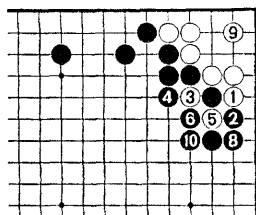
Dia. 13 ◆◆

Dia. 14 (an approach-move-ko). If Black simply defends at 10 in *Dia. 13* and White ignores him, Black can later attack with the placement at 1. Answering at 2 is correct. The sequence to 12 produces an approach-move-ko. This means that Black has to add some extra moves to make it a proper ko, so there is no point in his starting it yet. However, White has to bear this possibility in mind.

Dia. 15 (reinforcing). If White wants to forestall the ko, he will probably begin with the probe at 3. Squeezing with 4 and 6 is more effective for Black than simply connecting. White finally reinforces at 9, after which Black 10 is the proper move. Black builds up powerful thickness.

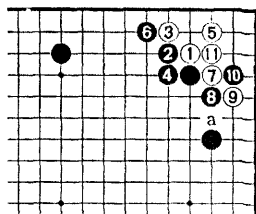


Dia. 14

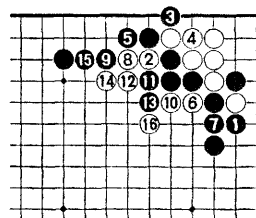


Dia. 15 ◆
⑦ connects

Dia. 16 (the diagonal connection). Making a diagonal connection at 5 is an interesting approach. However, the ladder must favour White. Connecting at 'a' after 11 is the safe move, but then White is alive as he is.



Dia. 16

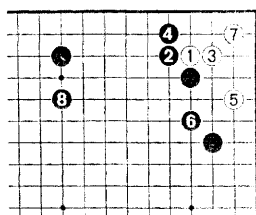


Dia. 17

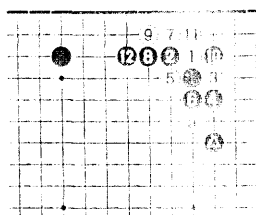
Dia. 17 (the ladder). Black would therefore prefer to capture with 1, but then White cuts at 2, bringing up the question of the ladder. Black plays 3 and 5 and then the continuation is forced. White 14 is sente. If White then gets a ladder with 16, Black collapses. This means that he has to compromise with 1 at 7.

Dia. 18 (inferior for White). Just as with the one-space jump formation, extending at 3 is bad as it is too heavy. Black 4 is a severe move which forces White to live on a small scale with 5 and 7. This is unsatisfactory. If Black connects one space below 2 with 4, White exchanges 5 for 6, then switches elsewhere.

Dia. 19 (good for Black). White 3 does not produce a good result either. Blocking at 4 is a strong move. The sequence from 5 on is the same as in Dia. 10 on page 223. White manages to live in sente, but Black gets a better result this time, as Δ is a better point than 'a'.

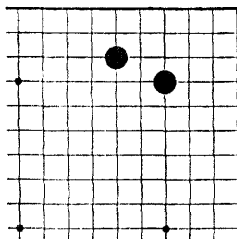


Dia. 18

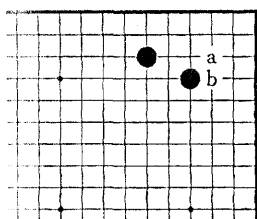


Dia. 19

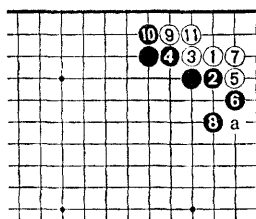
CHAPTER III THE SMALL KNIGHT MOVE



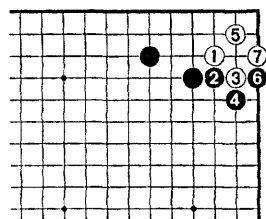
This is the most solid formation. It virtually secures the corner for Black, so it is a "quasi-enclosure". White's approach here is to avoid close contact and to try and make Black solidify himself on a small scale.



Dia. 1



Dia. 2 ♦



Dia. 3

Dia. 1 (cramped). White 'a' and 'b' are not out of the question with this formation. However, White will end up with a cramped position due to Black's solidity.

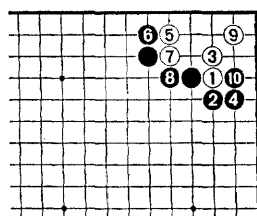
Dia. 2 (invasion). Black has to defend at 8, so White can get life with 9 and 11. However, in contrast to the invasion of the large knight formation (*Dia. 2*, page 225), White ends in gote. If instead of 8 Black hanes at 11, then connects at 9, White escapes to the outside by attaching at 'a'.

Dia. 3 (a large ko). If White plays 3 and 5, a ko cannot be avoided. The burden of this ko may seem lighter on White, but that is not so. It is Black's turn to take first and if White loses, it becomes difficult for him to do anything in this neighbourhood. Therefore, the ko is an important one.

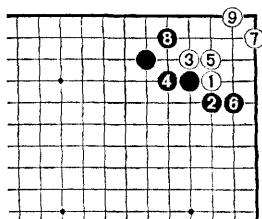
Dia. 4 (White attaches). If White 1, Black blocks on the outside and White is in trouble. If White makes the heavy move at 3, Black prevents him from living by descending at 4. White 5 etc. are unavailing—Black 10 stops him from getting two eyes. If Black plays 2 at 3, White pulls back at 2, thus relieving the pressure.

Dia. 5 (a life and death tesuji: I). When Black blocks at 2, White has no choice but to return the hane with 3. He then answers 4 at 5 and can get life. White 7 is a tesuji answer to 6. If 8, White just barely lives with a move on the other 2-1 vital point. If White 7 at 8, Black plays 7 and White is in trouble.

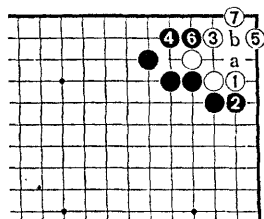
Dia. 6 (a life and death tesuji: II). White can also descend at 1 instead of 5 in *Dia. 5*. The tesuji for living this time is on the same point at White 5, which makes miai of 6 and 7. If Black plays 6 at 7, White answers at 6, then if Black 'a', secures life by connecting at 'b'.



Dia. 4



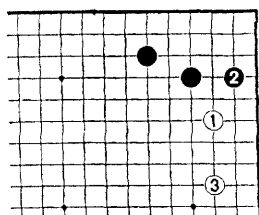
Dia. 5



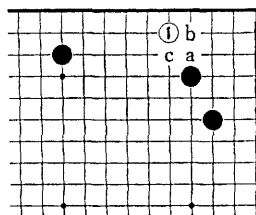
Dia. 6

Dia. 7 (the standard approach). When White invades at the 3-3 point or attaches, he cannot be proud of the result even if he does manage to live. Approaching the opponent's strong point infringes one of the basic principles of Go strategy. If Black really wants to play in this area, he should approach at 1, then extend at 3. This is the standard approach.

Dia. 8 (when Black has an extension). This is a very common formation and White's low approach move is a standard tactic employed against it. In reply, Black can defend the corner with 'a' or 'b' or build outside thickness with 'c'.



Dia. 7

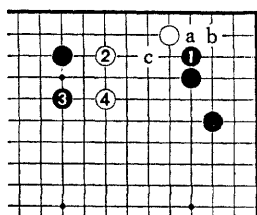


Dia. 8

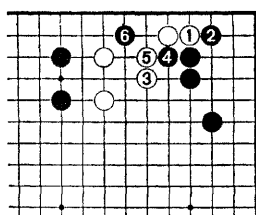
Dia. 9 (Black descends). The aim of Black 1 is to defend the corner without giving White any leverage to work with. The moves to 4 are likely. If White wants to fix up his shape later, he can play White 'a', Black 'b', White 'c'. This reinforcement secures his group.

Dia. 10 (not the same). White 'c' in Dia. 9 is the proper move. White 3 here may seem to make good shape, but appearances are deceptive. Black makes a nice probing move with 4. If White 5, Black gouges out his base with 6. White must without fail play 3 at 5.

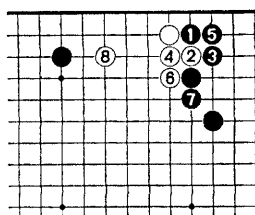
Dia. 11 (Black attaches). The aim of 1 is to make definite territory in the corner. White makes a dent in Black's shape with 2 before extending at 8. Black has accomplished his purpose of guarding the corner, but White's group is completely safe. This is an equal result.



Dia. 9 ◆



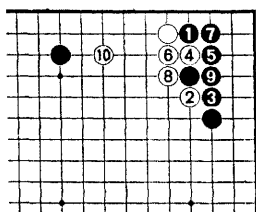
Dia. 10



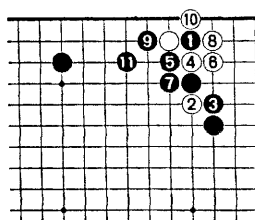
Dia. 11 ◆

Dia. 12 (a trick move). In handicap games White sometimes attaches at 2. This could be regarded as a trick move. Blocking at 3 is alright, but answering at 5 means falling for the trick. White 8 becomes sente and a comparison with *Dia. 11* clearly shows that Black has been tricked.

Dia. 13 (foiling the trick play). Black should give atari on the outside at 5, then connect at 7. White has to play 8, so Black reinforces with 9 and 11. White 2 has now been transformed into a bad move, so White's trick has failed. If White 8 at 9, Black captures the two stones by extending at 8.



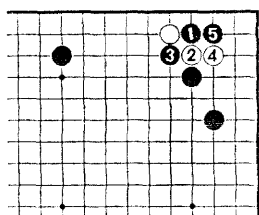
Dia. 12



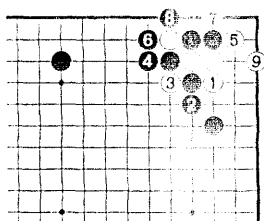
Dia. 13

Dia. 14 (Black's counterattack). Playing in immediately at 2 is therefore the correct move. However, White must be prepared to meet with the counterattack of 3 and 5. This is the strongest way Black can play. Looking after his stones is rather difficult for White.

Dia. 15 (not to White's liking). If White's only concern is to live in the corner, there is no particular problem. White 1 is sente, so he lives with the sequence to 9. Living like this, however, is unbearable for White, as he just gets two eyes and nothing else.



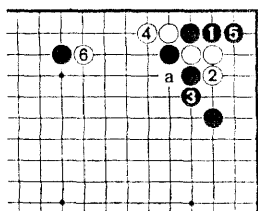
Dia. 14



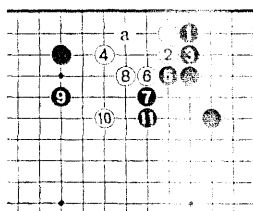
Dia. 15

Dia. 16 (White switches). When Black resists with 1, White should give up the corner with good grace. White just makes the exchange of 2 for 3, then tries to settle himself on the outside, using the three stones as a sacrifice. Attaching at 6 is the tesuji here. Needless to say, White is hoping to utilize the threat of the cut at 'a'. The evaluation of the result depends on the later fighting.

Dia. 17 (inadequate for White). Compromising with the extension at 2 from fear of Black's counterattack is bad, as White's stones lose all their vitality when Black connects at 3. If White 4, Black turns at the vital point of 5. Even after 6 and 8, White has poor eye-shape, as Black threatens to make the placement at 'a'. Extending solidly at 11, preventing White from attaching here, is the correct way to attack.



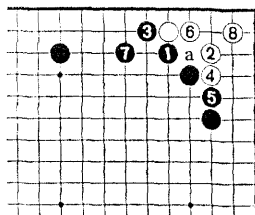
Dia. 16



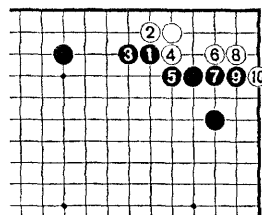
Dia. 17

Dia. 18 (Black's diagonal attachment). Black answers at 1 when he is stressing the top or the centre. White switches to the 3-3 point and lives with the sequence to 8. Playing Black 3 at 4 is contradictory—White answers at 'a', which is bad for Black.

Dia. 19 (inferior for Black). Pressing at 1 shows the same intention of stressing the centre, but this is a slack move which does not work well. White forces with 2 and 4, then invades at 6. After White lives with the sequence to 10, Black is left with an open position at the top, thus making this a worse result for him than *Dia. 18*.

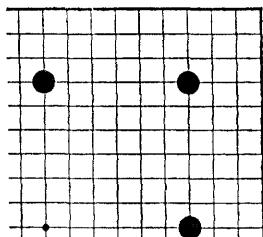


Dia. 18 ♦

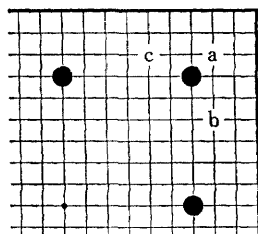


Dia. 19

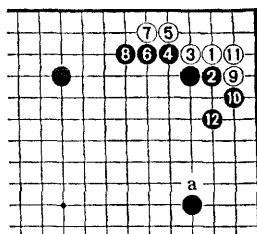
CHAPTER IV THE DOUBLE-WINGED FORMATION



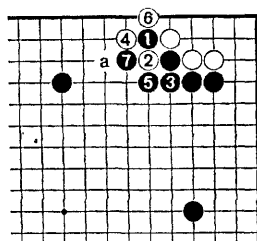
This double winged formation is often seen in modern Go, with its fondness for playing on the star-point. Sometimes one or both of the side star-point stones is one space lower.



Dia. 1



Dia. 2 ♦♦



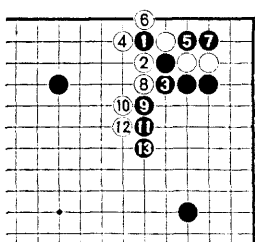
Dia. 3 ♦♦

⑧ connects

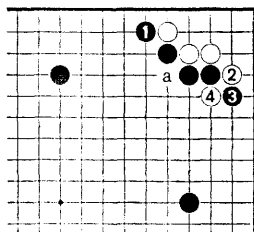
Dia. 1 (the possibilities for White). One approach for White is to enter immediately at the 3-3 point at 'a'. This way, he can take certain profit, with no fear of being attacked. Of course, White 'b' and 'c' are also possible—White accepts that he will come under attack. The choice between 'b' and 'c' is influenced by the overall position.

Dia. 2 (invasion). White 1 avoids all troublesome variations. For Black 2, blocking on the wider side is an ironclad rule. If Black's extension on the right were one space closer, at 'a', he would of course play 2 at 3. If Black extends at 6, White lives in sente, while Black gets thickness with 12.

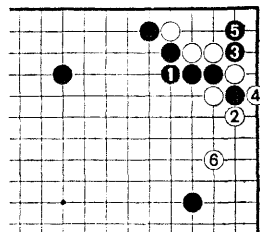
Dia. 3 (a popular joseki). The recent tendency is to make a two-step hane at 1 instead of 6 in *Dia. 2*. Black's intention is not to take the two corner stones when White plays 4 but to give atari with 5 and then 7. Connecting at 8 completes the joseki. Extending at 'a' is a good move for Black, but most often he switches elsewhere.



Dia. 4 ◆



Dia. 5

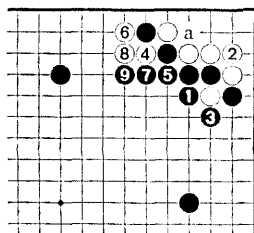


Dia. 6 ◆◆

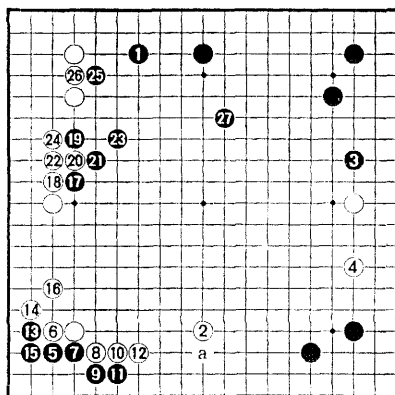
Dia. 4 (depending on the position). Capturing two stones with 5 and 7 is big, but White pushes up with 8 etc. Black's single stone at the top is isolated and his large moyo strategy collapses. There are of course positions in which the sequence here is feasible for Black.

Dia. 5 (White tries a variation). White can try the combination of the hane at 2 and cutting at 4. Black can easily go wrong if he has not learnt the correct answer. White's aim is to discard the corner and secure a base on the right side. Playing Black 3 at 'a' is out of the question, of course, as White extends at 3.

Dia. 6 (a swap). The connection of 1 is the vital point of this shape. This one move brings Black's scattered stones together and puts the problem into clearer perspective. In the joseki sequence to 6, Black gets nice area in the corner, while White achieves his objective of building a base on the side.



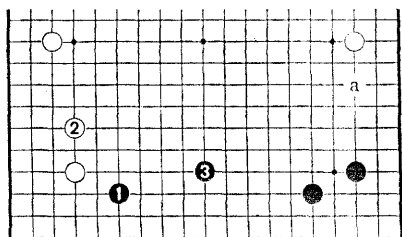
Dia. 7 ◆◆



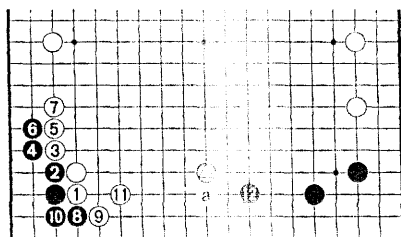
Ref. Fig. 47
8th Meijin Title, Game 3 (1969)
White: Takagawa; Black: Rin

Dia. 7 (obeying orders). Giving atari at 1 is a little vulgar. If White 2, Black cannot omit 3. White 4 and 6 deprive Black of the cut at 'a', so pushing up with 7 and 9 is the best Black can do. Black has fallen in with White's wishes, letting him get a large corner area. However, it might be possible to play this sequence regardless, if Black wants to avoid the variation in *Dia. 6*.

Ref. Fig. 47. White's extension at 2 is bigger than Black's checking extension at 1. Black is well aware of this—his strategy is to invade at the 3-3 point with 5. This is also the reason why he makes the exchange of 3 for 4. White anticipated this invasion and so made the high extension at 2. When White blocks on the wider side with 6, the joseki to 16 follows. One can now see that the high extension at 2 is superior to a low one at 'a'.



Dia. 8

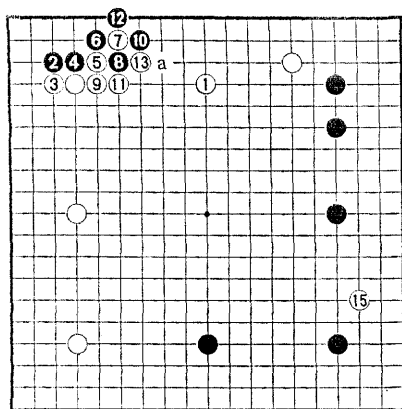


Dia. 9

Dia. 8 (supplement). If Black does not want to invade at the 3-3 point, he plays 1 in the Figure at 1 here, then takes up position with 3, as the bottom is more important than the top. In this position, Black will make a checking extension at 'a' instead of at the top as in the Figure.

Dia. 9 (a mistake in direction). Blocking at 1 is quite wrong. After the same joseki sequence to 11, Black makes the perfect checking extension at 12. White only blocks at 1 when 12 is the low extension at 'a'.

Ref. Fig. 48. Black entered at 2 the instant that White took up position with 1. This feels like the correct approach, the reason being the existence of the exchange of the white approach move for the black one-space jump in the top right corner. If this exchange had not been made, Black would probably not have invaded at 2 at such an early stage of the game. White also took the position in the upper right into account when playing the sequence from 7 to 13. After Black connected, White switched to 15. Black then opened hostilities with the atari at 'a'.

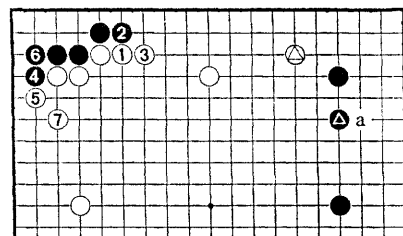


14 connects

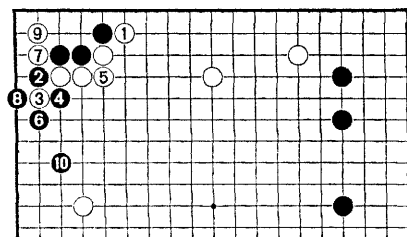
Ref. Fig. 48

29th Honinbo Title, Game 2 (1974)

White : Ishida ; Black : Takemiya



Dia. 10



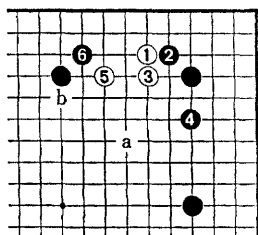
Dia. 11

Dia. 10 (supplement). White cannot extend at 1 instead of 7 in the Figure. After the sequence to 7, exchanging  for  becomes transformed into a bad move for White, as he has made an approach move from a position which is open at the side (i.e. on the left). If the sequence in the top left had been played first, White would of course have played  at 'a'.

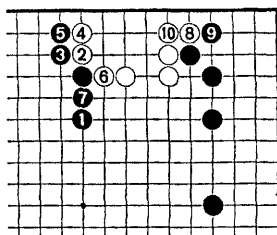
Dia. 11 (an alternative strategy for Black). Switching to the combination of 2 and 4 is also a good way of answering 1. If the joseki sequence to 10 follows, White's three star-points in a row on the left are split up, thus weakening White's overall position.

Dia. 12 (White's approach move). White boldly attacks Black's double-winged formation with the approach move at 1. When choosing between two approach moves, the rule is to approach on the wider side. The sequence to 6 can be regarded as a joseki. White continues with moves such as 'a' or 'b'.

Dia. 13 (lacking forcefulness). Attacking White's eye-shape with 6 in *Dia. 12* is the recommended move. The vague move at 1 is far from dynamic. White has scope to attach at 2, so he can settle himself easily. The sequence to 10 aims solely at obtaining life, but this should be a satisfactory result inside Black's sphere of influence.



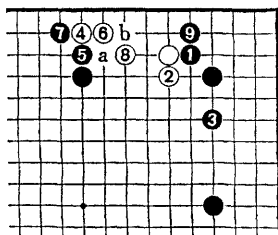
Dia. 12 ◆



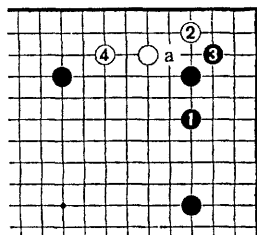
Dia. 13

Dia. 14 (too low). Answering Black's attack with 1 and 3 by sliding at 4 is possible, but this gives White a really low position. Black makes the simple sente moves of 5 and 7, then strengthens his corner with 9, while still continuing his attack. The more violent attacking sequence of Black 5 at 'a' -White 6 -Black 'b' is also possible.

Dia. 15 (not enough for Black). The simple one-space jump to 1 is too sedate. Sliding at 2 is enough in itself to prevent any severe attack being made on the white stones. White secures himself with 4, thus effectively wiping out the influence of Black's double-winged formation.



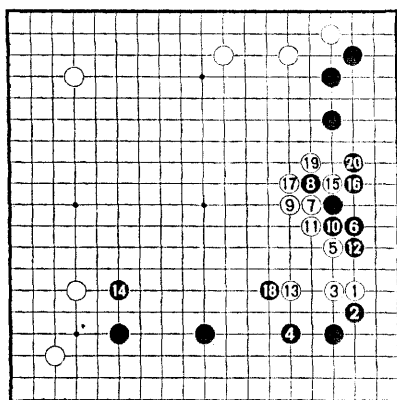
Dia. 14



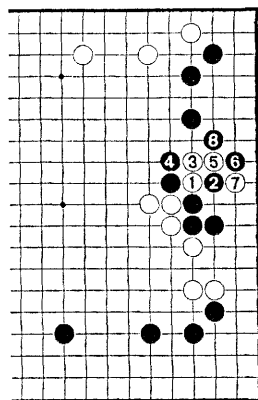
Dia. 15

Ref. Fig. 49. White 1 is bigger than an approach move at the bottom. The right side is bigger than the bottom if one hypothesizes them both as solid territory. White 7 and 9 are a standard combination. Black 10 is the vital point of this shape, but turning at 12 is overdoing things, as the exchange for White 13 is a big minus for Black. This weakens the lower side, so Black cannot omit 18. Letting White capture at 19 makes it very difficult for Black to win this game.

Dia. 16 (supplement). Black should simply have jumped at 14 instead of 12 in the Figure. Even if White cuts at 1, Black answers with 2 and 4 and there is no problem. Black captures White by squeezing with 6 and 8.



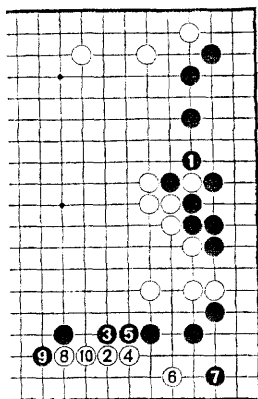
Ref. Fig. 49
13th Meijin Title, Game 3 (1974)
White : Rin ; Black : Ishida



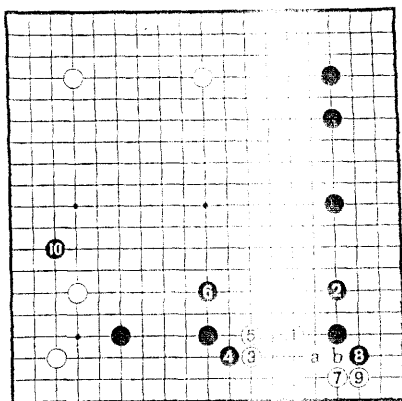
Dia. 16

Dia. 17 (White's aim). White played 15 and 17 in the Figure to ensure that he got sente. If Black captures at 1, White can make the deep invasion at 2, as his group on the right is secure. Attaching at 3 is about the best that Black can do, so White gouges out the bottom area with 4 to 10. Once again this means a losing game for Black.

Ref. Fig. 50. Black's position closely resembles that in Ref. Fig. 49. Consequently, approaching from the right would be more usual. Obviously White had some special plan in mind when he approached at 1. I considered answering at 'a', but instead made the cautious move at 2. Yamabe 9-dan then revealed his strategy with the moves to 9, which formed a new pattern. This result left an unresolved problem behind: would White reinforce at 'b' before Black played 'a'?



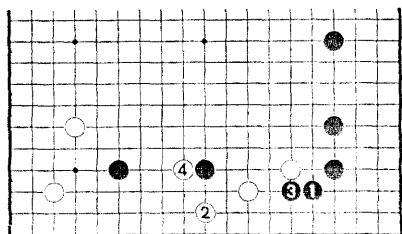
Dia. 17



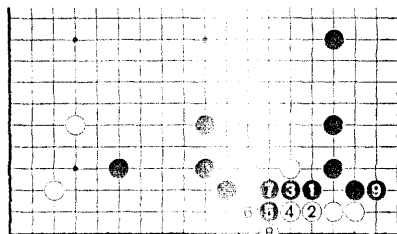
*Ref. Fig. 10
12th Meijin League (1973)
White: Yamabe; Black: Ishida*

Dia. 18 (supplement). If Black plays 1 instead of 4 in Figure, White will probably slide at 2, as answering at 3 is too submissive. Crawline at 3 is natural, whereupon White tries to create complications by attaching at 4. This result was doubtless what White was hoping for in the game.

Dia. 19 (Black's aim). Black 1 strikes at the weak point of White's shape. The sequence to 9 prevents White from getting two eyes, but Black also has various weaknesses. Going through with this sequence before Black's neighbouring positions are strengthened would therefore be an overplay.



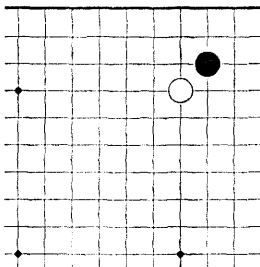
Dia. 18



Dia. 19

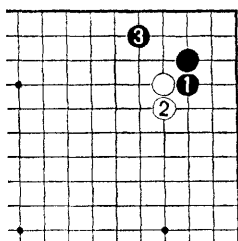
THE 3-3 POINT

PART THIRTEEN THE SHOULDER-HIT

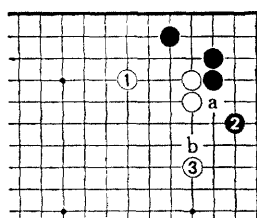


The shoulder-hit has traditionally been regarded as the only move in answer to the 3-3 move. It is certainly a powerful move which takes advantage of the lowness of the 3-3 stone, but recently there has been a gradual shift in opinion.

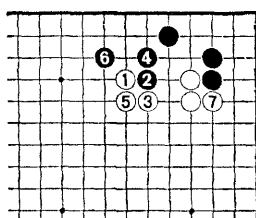
CHAPTER I THE KNIGHT MOVE



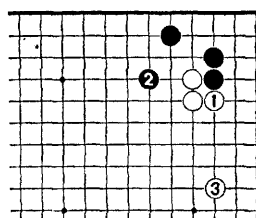
Black crawls once at 1, then runs at 3. White can also jump one space below instead of 2.



Dia. 1 ♦♦



Dia. 2 ♦



Dia. 3 ♦♦

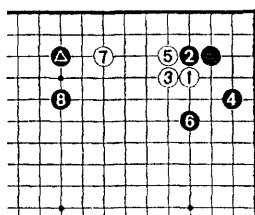
Dia. 1 (the basic pattern). White continues by jumping to 1 or blocking at 'a' or playing elsewhere. White 1 is the most common. Up to 3 is the basic pattern. Black can also play elsewhere instead of 2. If White omits 3, 'b' is a good point for Black.

Dia. 2 (a variation). If Black wants to move out at the top, he can play the sequence to 6. This is a territory-oriented approach, but it has the drawback that it lets White strengthen himself at 5, so Black must take this into account. Securing a foothold with 7 is a good move.

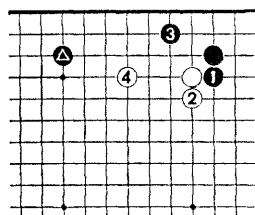
Dia. 3 (simple). Blocking at 1 is the most straightforward move. The sequence to 3 entails a slight compromise on White's part, but not to a degree worth worrying about. This result is equal. Playing at 2 can be regarded as absolutely necessary.

Dia. 4 (which way to crawl: I). The selection of the direction in which to crawl is mainly dictated by the position on the side. If Black has a stone at $\triangle$ at the top, crawling at 2 is correct. If 3, Black slides at 4. Assuming that White seeks a base with 5 and 7, one finds that 7 is a narrow extension. Black $\triangle$ becomes a good checking extension, so White gets a cramped position.

Dia. 5 (which way to crawl: II). Crawling once is the premise for sliding with a knight's move, so the problem one has to consider is how to make this knight's move work effectively. One crawls in the opposite direction from the one in which one wants to make the knight's move. If Black plays 1 and 3 here, Black $\triangle$ becomes completely pointless when White jumps to 4.



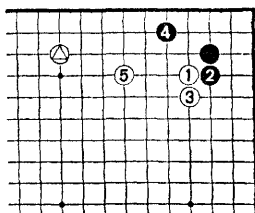
Dia. 4



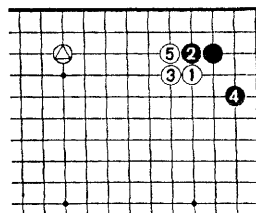
Dia. 5

Dia. 6 (which way to crawl: III). If White has a stone at $\triangle$ at the top, Black should crawl at 2 here. If 3, Black 4 becomes an excellent move, as it reduces the effectiveness of $\triangle$. If the sequence to 5 had been played first, there would be no reason for White to continue with a move at $\triangle$. Overall, this is a slack sequence for White.

Dia. 7 (which way to crawl: IV). Crawling at 2 when White has a stone at $\triangle$ is a mistake in direction. White 5 becomes a perfect blocking move, as there is just the right distance between it and $\triangle$. The shoulder-hit at 1 is inappropriate when White has the stone at $\triangle$, but Black 2 fails to punish White for his error.



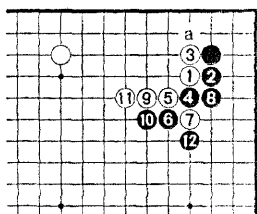
Dia. 6



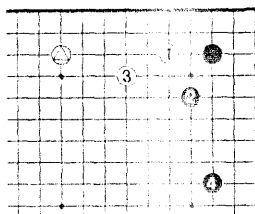
Dia. 7

Dia. 8 (impossible). Blocking at 3 when Black has crawled in the right direction with 2 is out of the question. The two-step hane of 4 and 6 unquestionably gives Black a superior position. Black gets considerable profit with 12, while White's territory is much smaller than it seems, as the black hane at 10 plus connection is sente.

Dia. 9 (proper shape). The shoulder-hit is a funny move in combination with ②. Instead, White should make the checking extension at 1. If Black 2, White surrounds with 3 and ④ becomes an appropriate extension. Black also gets a splendid position by extending to 4. Once Black has made the knight's move at 2, he cannot omit the extension at 4.

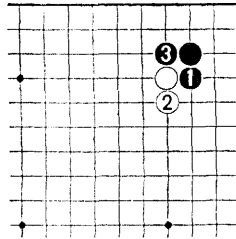


Dia. 8

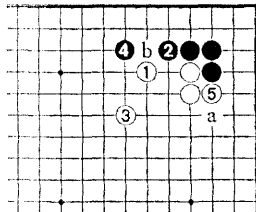


Dia. 9

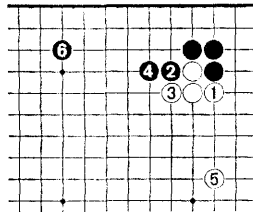
CHAPTER II THE TURNING MOVE



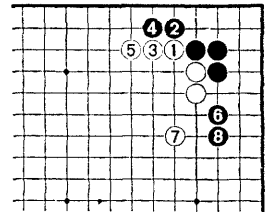
Black can also turn at 3. The late Kitani Minoru invariably played this way. Black 3 is thicker than the knight's move, but White also gets good shape.



Dia. 1 ◆◆



Dia. 2



Dia. 3

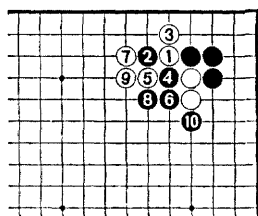
Dia. 1 (the basic pattern). White 1 is the correct answer. Blocking at 2 or 5 instead is bad. If Black jumps out at 4, White blocks at 5. If Black jumps out at 'a' instead of 4, White then blocks at 'b', so the left and the right are in a miai relationship.

Dia. 2 (inferior for White). If White blocks at 1, Black answers with 2 and 4. Although White stabilizes his group with 5, Black extends to 6 and is satisfied with his position. This result is clearly favourable for Black.

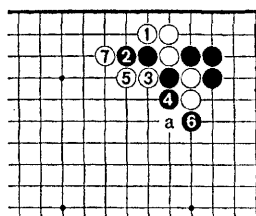
Dia. 3 (getting away with it). Blocking at 1 is also bad. However, answering at 2 shows a lack of fighting spirit, as it lets White get a respectable position with 3 and 5. Black gains area with 6, but the forcing move of 7 is not bad. White has got away with his unreasonable move at 1.

Dia. 4 (extremely good for Black). Making the clamp at 2 is a tesuji. White can hardly connect at 4, so descending at 3 is the only move. When Black cuts at 4, White has no choice but to play 5 and 7 when the ladder is unfavourable. Black captures two stones, so his superiority is obvious.

Dia. 5 (good for Black). If the ladder is favourable, White can crawl at 1 instead of 5 in *Dia. 4*. If Black 2, White 3 and 5 are a standard combination which makes miai of the ladder at 'a' and capturing at 7. Black plays 6, permitting 7, but this result is also adequate for him.



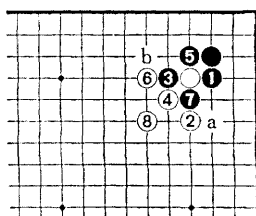
Dia. 4



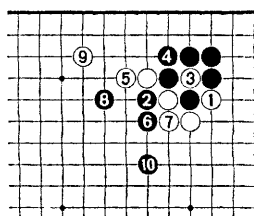
Dia. 5

Dia. 6 (White jumps). The solid extension is the proper move in the local context, but the surrounding position may influence White to make the jump at 2 in order to settle himself lightly. Attaching at 3 is a tesuji. The moves to 8 are the standard joseki. The continuation then is Black 'a', White extends, Black 'b', White extends.

Dia. 7 (a white overplay). Fighting spirit makes one want to give atari at 1 instead of 8 in *Dia. 6*, but Black answers with the severe cut of 2 and White will not be able to settle his group satisfactorily. One can hypothesize the conventional continuation to 10, which puts White in trouble. If White 1 at 4, Black of course cuts at 7.



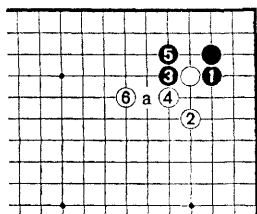
Dia. 6 ◆



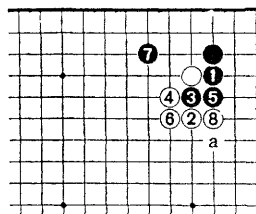
Dia. 7

Dia. 8 (a special strategy). Descending at 5 is a funny kind of move. White gets a comfortable position with 6 and is satisfied. Black 5 is a special move designed to take sente. If White omits 6, Black makes the severe hane at 'a'.

Dia. 9 (Black's hanekomi). Black 3, a hanekomi, is also possible. White 4 and 6 are natural. If Black moves out at the top at 7, White blocks off the right side with 8. If Black plays 7 at 'a', White makes correct shape by playing at 7. Note that Black 7 is a tesuji. Playing 7 one space to the right is bad, as White is left with the contact play at 7.



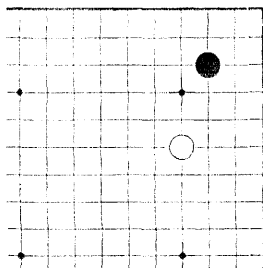
Dia. 8 ◆



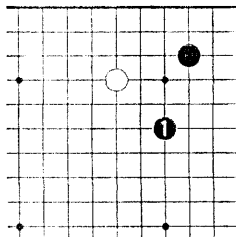
Dia. 9 ◆

PART FOURTEEN

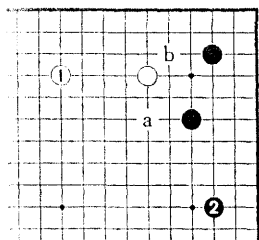
THE LARGE KNIGHT APPROACH AND OTHER MOVES



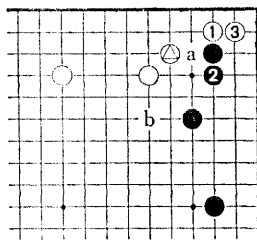
CHAPTER I THE LARGE KNIGHT RESPONSE



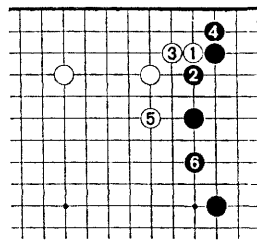
Answering White's approach move at the symmetrical point of 1 elevates Black's position while also aiming at extending down the side.



Dia. 1 ♦♦



Dia. 2



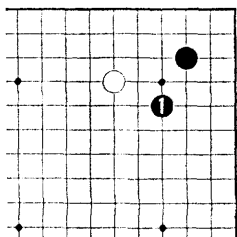
Dia. 3

Dia. 1 (the basic pattern). The extensions at 1 and 2 complete the basic pattern. Depending on the position in the top left corner, White may play 1 one space to the right or on the third line. After this pattern, the key points for both sides are 'a' to build influence and 'b' to take profit.

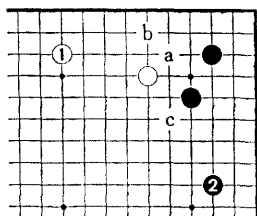
Dia. 2 (considerable profit). White ① is a large move. The standard continuation after this move is Black 'a'-White 'b'. If Black does nothing, White gouges out his corner with 1 and 3. Black has no choice about answering at 2. If he blocks at 3 instead, he gets into trouble when White attaches at 2.

Dia. 3 (erasing potential). If White attaches at 1, the sequence to 5 is likely. White has succeeded in settling the corner in sente, but one cannot help feeling that he has solidified Black, thus erasing the latent potential in the corner. Black secures a nice area when he defends at 6. The simple diagonal move (at 3) instead of 1 is a more subtle move.

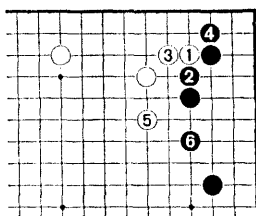
CHAPTER II THE SMALL KNIGHT RESPONSE



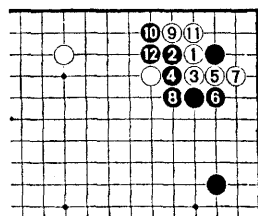
Black's decision to make the more conservative answer at 1 is influenced by the position on the right side. As before, Black aims at extending down the right side.



Dia. 1 ♦♦



Dia. 2 ♦



Dia. 3

Dia. 1 (the basic pattern). The extension to 1 is not the only possibility, but at any rate this is the right direction. Black 2 is an appropriate extension. As before, White 'a', which prevents Black from invading, is a good point. For his part, Black can slide in at 'b'. If White wants to build up outward influence, pressing at 'c' is a strong move.

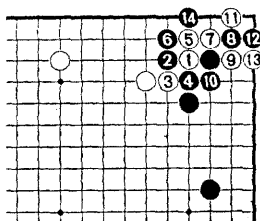
Dia. 2 (settling the corner). When Black answers with the small knight's move, White most often attaches at 1 without any regrets. The reason is that in contrast to the large knight formation, he cannot hope to exploit Black's thinness. 2 to 4 is a set corner pattern. White can then jump to 5 but does not necessarily do so, as this move can also be held in reserve.

Dia. 3 (the black clamp). Black can counterattack with the clamp tesuji of 2, but he must be prepared for White to gouge out his corner with 3 and 5. The sequence from 4 on is virtually forced. White ends in sente. Black would usually be dissatisfied with this result because of his large corner loss.

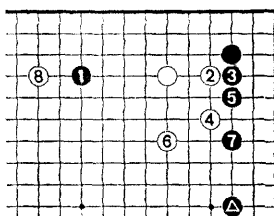
Dia. 4 (careless). White 3 is a careless answer to 2—this is just what Black wants, as he captures White with 4 and 6. The tesuji sequence to 14 should require no explanation. If White captures after 14, Black throws in at 8. If White 12, Black connects to the left of 14.

Dia. 5 (a black pincer). When Black has an extension at $\triangle$, he can answer White's approach move or he can make a pincer around 1. The exact point for the pincer is of course determined by the state of the top left corner. White settles himself with the shoulder hit at 2. When Black plays 7, White will probably make a checking extension at 8.

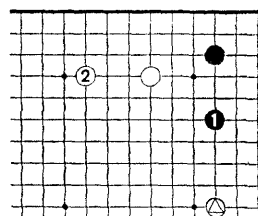
Dia. 6 (different ways of answering). Black's possible answers are not limited to the two moves looked at so far, as there are other options available. If White has a stone at $\triangle$, settling oneself solidly on the side with 1 is appropriate. Whatever move White plays at the top with 2, Black can switch elsewhere.



Dia. 4



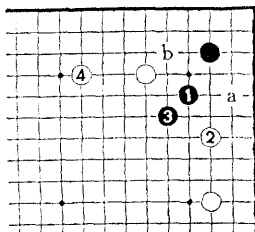
Dia. 5



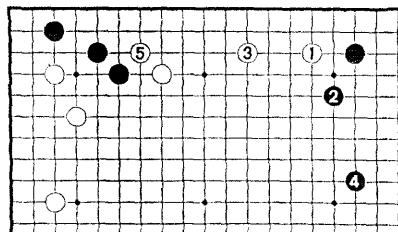
Dia. 6

Dia. 7 (insecure). Playing moves such as 1 when White has a stone lying in wait on the side only gives him the ideal continuation at 2. Black must play 3 to prevent himself from being sealed in, but when White extends to 4, Black ends up with an uncomfortable position, as White is left with annoying moves at 'a' and 'b'.

Dia. 8 (the one-space checking extension). We will now look at some variations from actual play. In this position, the checking extension at 1 and the extension to 3 are a good combination. If 4, White plays 5, a move combining attack and defence.



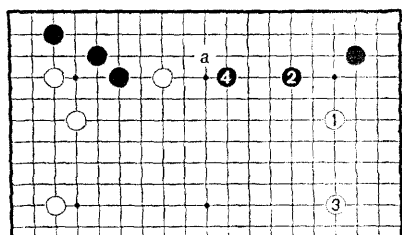
Dia. 7



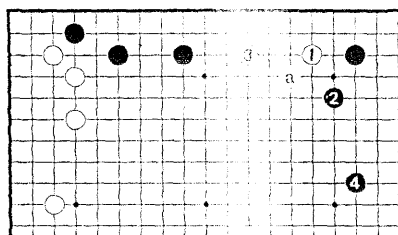
Dia. 8

Dia. 9 (inappropriate). Any approach move from the direction of 1 would be inappropriate. Black answers at 2, then makes a perfect pincer at 4 or 'a'.

Dia. 10 (inappropriate). In this position, the close-up move at 1 is ill-advised. White extends to 3, thus splitting up Black's stones at the top, but Black gets solid groups on both sides, so he is not at all affected by this. Moreover, Black threatens the severe pressing move at 'a'.



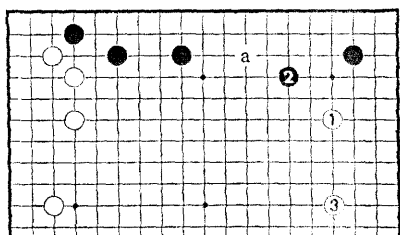
Dia. 9



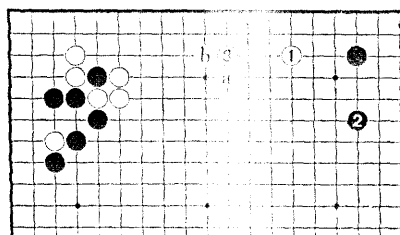
Dia. 10

Dia. 11 (appropriate). Approaching at 1 is correct. Since Black's group at the top left is securely entrenched, keeping away from it is the wisest policy. Even when Black answers at 2, White is still left with an invasion point at 'a'.

Dia. 12 (appropriate). Playing 1 and 3 here is correct, considering the position in the top left corner. If these stones were both positioned one space to the right, Black would have strong moves at 'a' and 'b'.



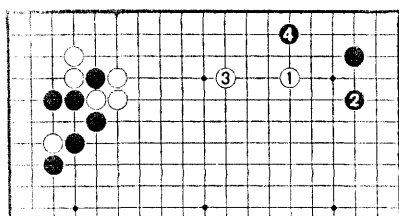
Dia. 11



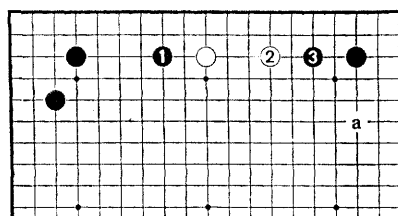
Dia. 12

Dia. 13 (inappropriate). If White makes the high approach move in this position, Black will probably answer with the solid one-space jump to 2. If White takes up position with 3, Black needs no second invitation to slide in at 4. White's position is hollow, as it fails to take an adequate grip on territory.

Dia. 14 (the checking extension). White has made a splitting play under the side star-point. The checking extension from the enclosure at 1 is usual. When White extends to 2, Black again checks at 3. This may seem narrow but is actually quite severe. If Black plays 3 at 'a', White will probably make a checking extension at 3 himself.

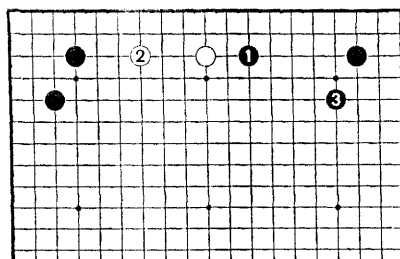


Dia. 13



Dia. 14

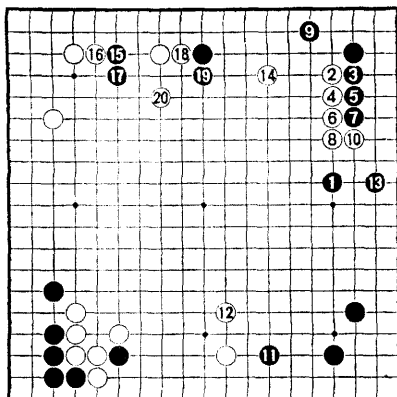
Dia. 15 (comfortable for White). If Black checks at 1, White extends to 2 and Black takes up position with 3. The position on the right side might make this procedure feasible, but as far as the top is concerned, White gets a comfortable position.



Dia. 15

For the remainder of this section, we will look at some game examples.

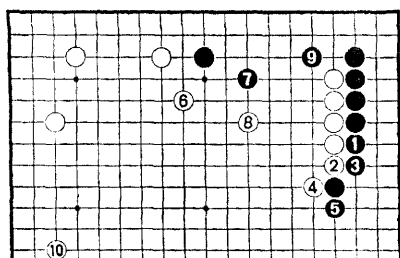
Ref. Fig. 51 (When Black plays 1, creating a double-winged formation centred on his 3-3 stone, making the shoulder-hit at 2 is considered absolutely necessary. In this game Black pushed with 3 to 7, then slid with 9 at the top. It is a little difficult to explain why Black did not use 9 to connect underneath on the side. At any rate, blocking at 10 was natural. When Black invaded at 15, White responded vigorously with 16 etc., thus initiating a frontal clash.



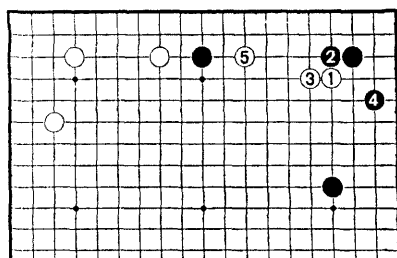
Ref. Fig. 51
26th Honinbo league (1971)
White : Ishida ; Black : Fujisawa Hosai

Dia. 16 (supplement). Connecting under with 1 and 3 is probably the usual continuation after crawling to 7 in the Figure. White plays on top with 6 and 8, then makes the checking extension to 10, thus following a large moyo strategy.

Dia. 17 (White takes the initiative). If Black answers with 2 and 4, White regards 1 and 3 as forcing moves and switches to the pincer at 5. Black finds this position disagreeable, as White automatically strengthens his upper left corner by attacking the solitary black stone.



Dia. 16

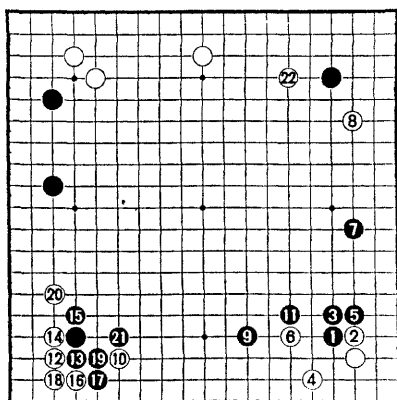


Dia. 17

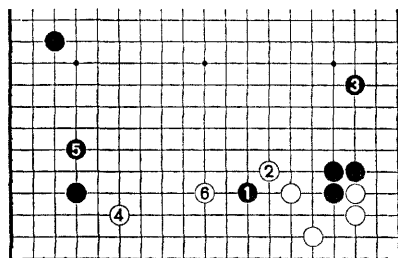
Ref. Fig. 52. After White 2 and 4, Black blocked immediately at 5. Black 9 was the vital point of this position. Playing at 9 with 7 as a probing move was also possible—the difference from the game order is a subtle one. Since Black had played 7 first, White did not answer but switched to the fast-paced move of 10. Black now came to a strategic turning point. He decided to attach at 11, anticipating that White would invade at 12. The joseki to 21 followed. Black's strategy was to emphasize the bottom, but White was also satisfied with this result.

Dia. 18 (supplement). If Black plays 7 in the Figure at 1, White will move out with 2. Black extends to 3, whereupon White plays 4 and 6. The stone at 1 is now a burden to Black, so White might be happier with this result than Black.

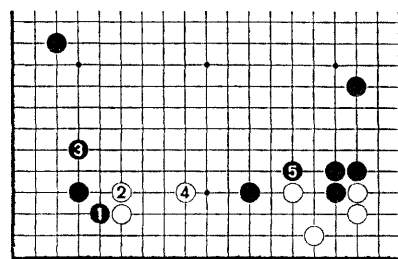
Dia. 19 (variation). Black emphasized the bottom area in the game, but if he wants to emphasize the left side, he answers with 1 and 3. This would be a reasonable game. White will still make a double approach in the top right after 5.



Ref. Fig. 52
29th Honinbo Title, Game 4 (1974)
White : Ishida ; Black : Takemiya

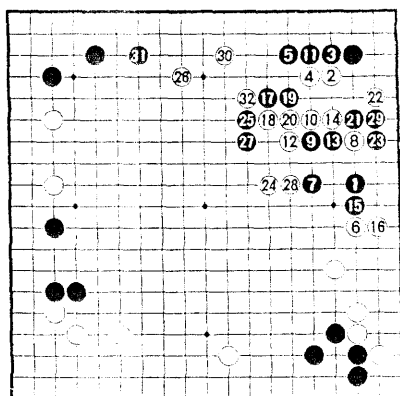


Dia. 18



Dia. 19

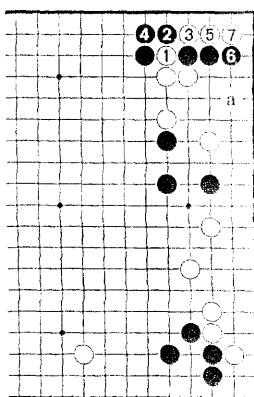
Ref. Fig. 53. In this game Black jumped out at 5, an experimental move which is seen occasionally. However, the gap left in Black's shape weakens his position. White entered deeply at 8, then attached at 10 in an attempt to exploit this weakness. Black was unable to resist, so he had to connect at 11. White then settled his group with the hane at 12. White 30 made miai of 31 and 32. White plunged into a fight by cutting at 32.



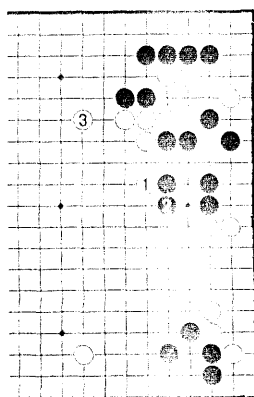
Ref. Fig. 53
17th Nihon Ki-in Championship (1969),
playoff to decide the challenger
White: Ishida; Black: Sakata

Dia. 20 (supplement). White 10 in the Figure is a good move: White is stronger here than he looks. The reason is that he can push through and cut with 1 and 3. At present Black wins the corner fight by jumping to 'a' after 7, but the threat of this sequence means that just about any white move around here is sente. That is why Black cannot fight back against White 10 in the Figure.

Dia. 21 (correct shape). White 24 in the Figure is not the proper move, as Black's hane at 25 is bad for White. The proper way to play here is to attach at 1, then jump at 3. This result is adequate for White.



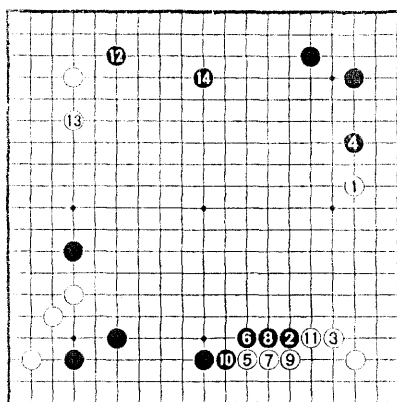
Dia. 20



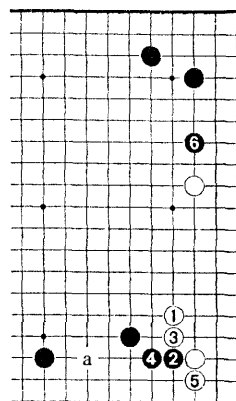
Dia. 21

Ref. Fig. 54. When White extended to 1, Black approached at 2. White's diagonal move at 3 is another move which is occasionally experimented with. The idea is to defend solidly, while aiming next at the invasion at 5. When Black checked at 4, White went ahead with his planned invasion. He hollowed out Black's position with the sequence to 11, but taking gote here was questionable. Black occupied the large points of 12 and 14 at the top, thus simplifying the fuseki.

Dia. 22 (supplement). If White answers at 1, Black may immediately play the combination of 2 and 4, protecting against the invasion at 'a' in sente.



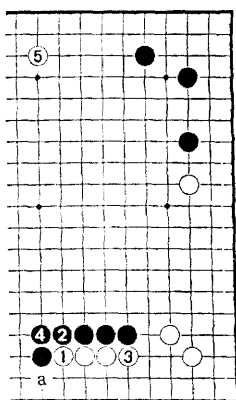
Ref. Fig. 54
6th Meijin Title, Game 1 (1967)
White : Sakata ; Black : Rin



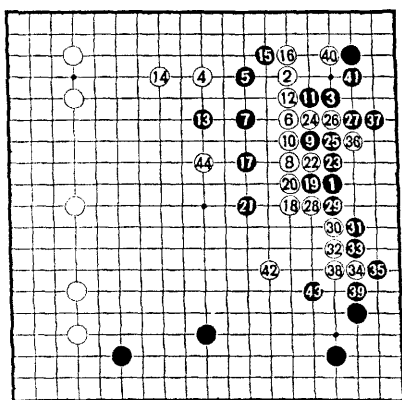
Dia. 22

Dia. 23 (one move difference). Instead of 9 in the Figure, White apparently should have played 1 and 3 here. Black cannot omit 4, so White switches to the large point of 5 at the top. White 3 at 'a' is an overplay—Black blocks at 3, which is bad for White.

Ref. Fig. 55. When White took up position with 4, Black immediately opened hostilities by invading at 5. If Black 1 had been one space lower, on the star-point, Black would probably have played 5 at 6. White attacked bluntly but forcefully with 22 and 24, hoping to take advantage of Black's shortage of liberties in order to settle himself. Black 35 was timid—he could have cut at 38. White fixed up his shape with the moves to 42, then counterattacked with a blow at the vital point of 44.



Dia. 23



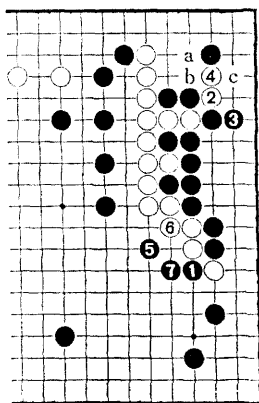
Ref. Fig. 55

13th Meijin League (1974)

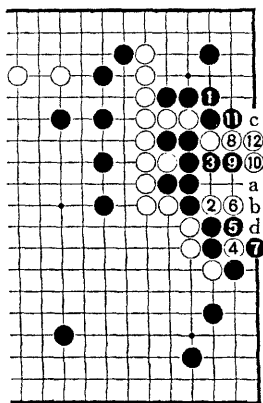
White : Ishida ; Black: Fujisawa Hosai

Dia. 24 (supplement). If Black cuts at 1 instead of 35 in the Figure, White can capture two stones with 2 and 4. However, Black builds a large moyo at the bottom with 5 and 7 and can cross under in the corner with Black 'a', White 'b', Black 'c'.

Dia. 25 (an exquisite move). Black 37 in the Figure is a submissive answer, but Black has no choice. If Black connects at 1, White cuts at 2 and 4. The sequence to 9 is forced. White then makes the simple hane at 10, an exquisite move which enables him to break up Black's position. After White 12, Black 'a', White 'b', Black 'c', White 'd'.



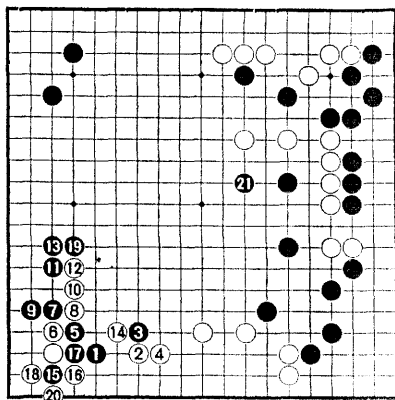
Dia. 24



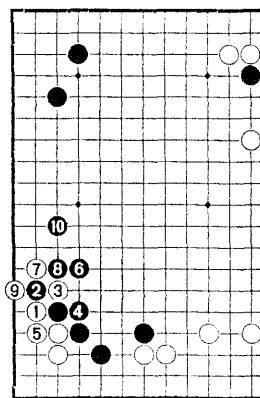
Dia. 25

Ref. Fig. 56. When Black attacked at 1, White made a pincer at 2, a natural counterattack in this position. Black attached once at 3, then played 5 and 7 in order to settle himself. Naturally he realized that White would cut at 8. Black descended at 9 without trying to hang on to the stones at the bottom. His willingness to sacrifice them made the continuation easier for Black. Playing Black 7 at 10 would only have created a heavy burden for Black. The result to 20 was probably equal.

Dia. 26 (supplement). Cutting at 8 in the Figure is the only move. Answering at 1 only sets up the nice two-step hane of 2 for Black. Even though Black cannot get a ladder at 8 after 5, he can settle his group by pressing at 6. The result to 10 is bad for White.



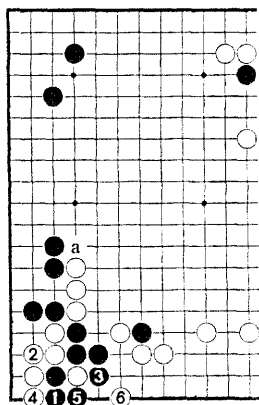
Ref. Fig. 56
28th Honinbo Title, Game 2 (1973)
White: Rin; Black: Ishida



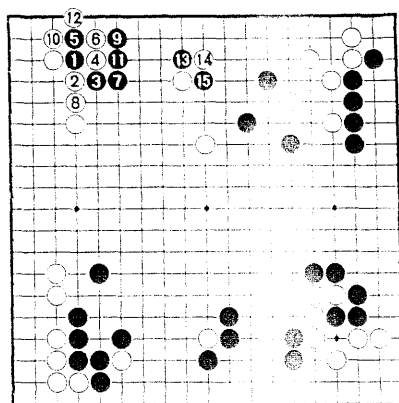
Dia. 26

Dia. 27 (the corner). Playing 19 in the Figure at 1 does not work, as White counters with 2 to 6. Exchanging Black 'a' for the white capture was the best approach.

Ref. Fig. 57. Black 1 was the vital point of the corner formation, so Black attached here to see what would happen. White 2 and Black 3 gave the same result as when Black attaches under the star-point stone when White has a one-space jump and White blocks on the corner side. Black 7 made miai of 3 and 9. The squeeze with 9 and 11 meant that White had no severe follow-up measure when Black crosscut with 13 and 15.



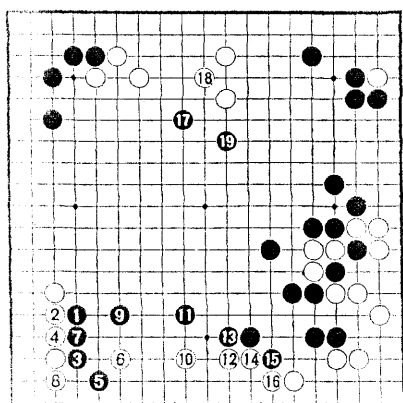
Dia. 27



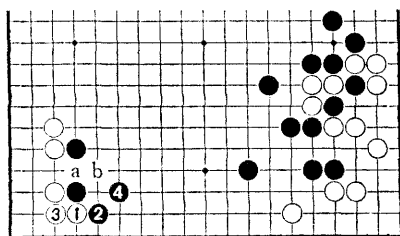
Ref. Fig. 58. Black attacked White's formation at 1, then played the tesuji of 3. Counterattacking only helps Black to make shape, so connecting at 4 was correct. After Black made correct shape with 5, White struck one blow at 6, then descended at 8. This showed good timing. The sequence here has become a joseki. White continued with 10 and 12, his policy being to outlast Black territorially.

Dia. 30 (supplement). White had no choice about connecting at 4 in the Figure. If he answers with 1 instead, Black blocks at 2, so White is only helping Black to make shape. White has no choice but to connect at 3, so Black reinforces at 4, thus getting a resilient shape. If White 'a', Black 'b'.

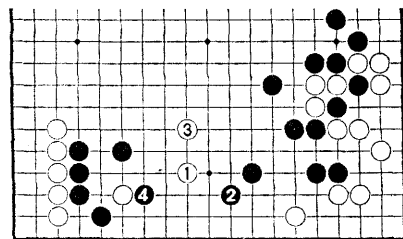
Dia. 31 (variation). If White makes the high move at 1 instead of 10 in the Figure, Black will probably prevent him from connecting with 2 instead of playing in the centre. If White jumps to 3, Black settles himself at one blow by attaching at 4. This result gives White no meaningful continuation.



Ref. Fig. 58
22nd Oza Title, Game 2 (1974)
White : Ishida ; Black : Rin

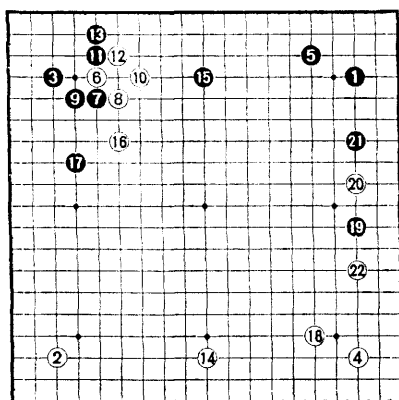


Dia. 30



Dia. 31

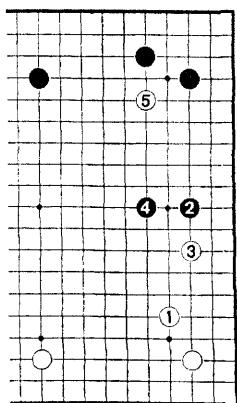
Ref. Fig. 59. When I took up position at the central point of 14, I got a kind of mini-sanren-sei (three star-point stones in a row). This was my first experiment with such a formation. The checking extension at 15 was natural, seeing that White had omitted answering at the top. I exchanged 16 for 17, then switched elsewhere again. Black played one space too far down the right side with 19, so I invaded at 20. One can regard Black 21-White 22 as an effective exchange for White.



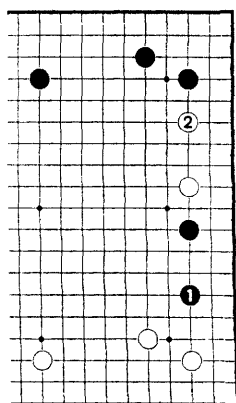
Ref. Fig. 59
12th Meijin League (1973)
White : Ishida; Black : Otake

Dia. 32 (supplement). Taking up position at 1 instead of 18 in the Figure is also possible. Black then plays 2 and 4 and White reduces with 5. This is quite a reasonable fuseki pattern—one cannot say whether it is better or worse than the pattern in the game.

Dia. 33 (not to Black's liking). Exchanging Black 1 for White 2 after White invades at 20 in the Figure is not interesting for Black. This gives an equal result on the right side and Black is unable to gain any benefit from having played there first.

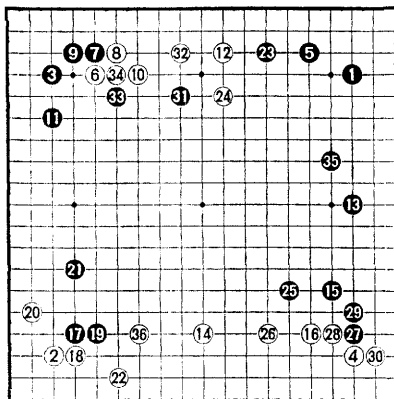


Dia. 32



Dia. 33

Ref. Fig. 60. This time I made the high move at 14. On one side Black made a large knight approach move at 15 and on the other he made the shoulder-hit at 17. Playing the same way on the left as on the right would let White get too big an area at the bottom. There is quite a difference in playing 36 after White has already been forced into a low position in the corner. After 36, the size of White's bottom area is more or less the same as Black's area on the right. Black's top left corner is about the size of the komi (5 points) bigger than White's area at the top, so the game is close.



Ref. Fig. 60
13th Meijin League (1974)
White : Ishida ; Black : Sugiuchi

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